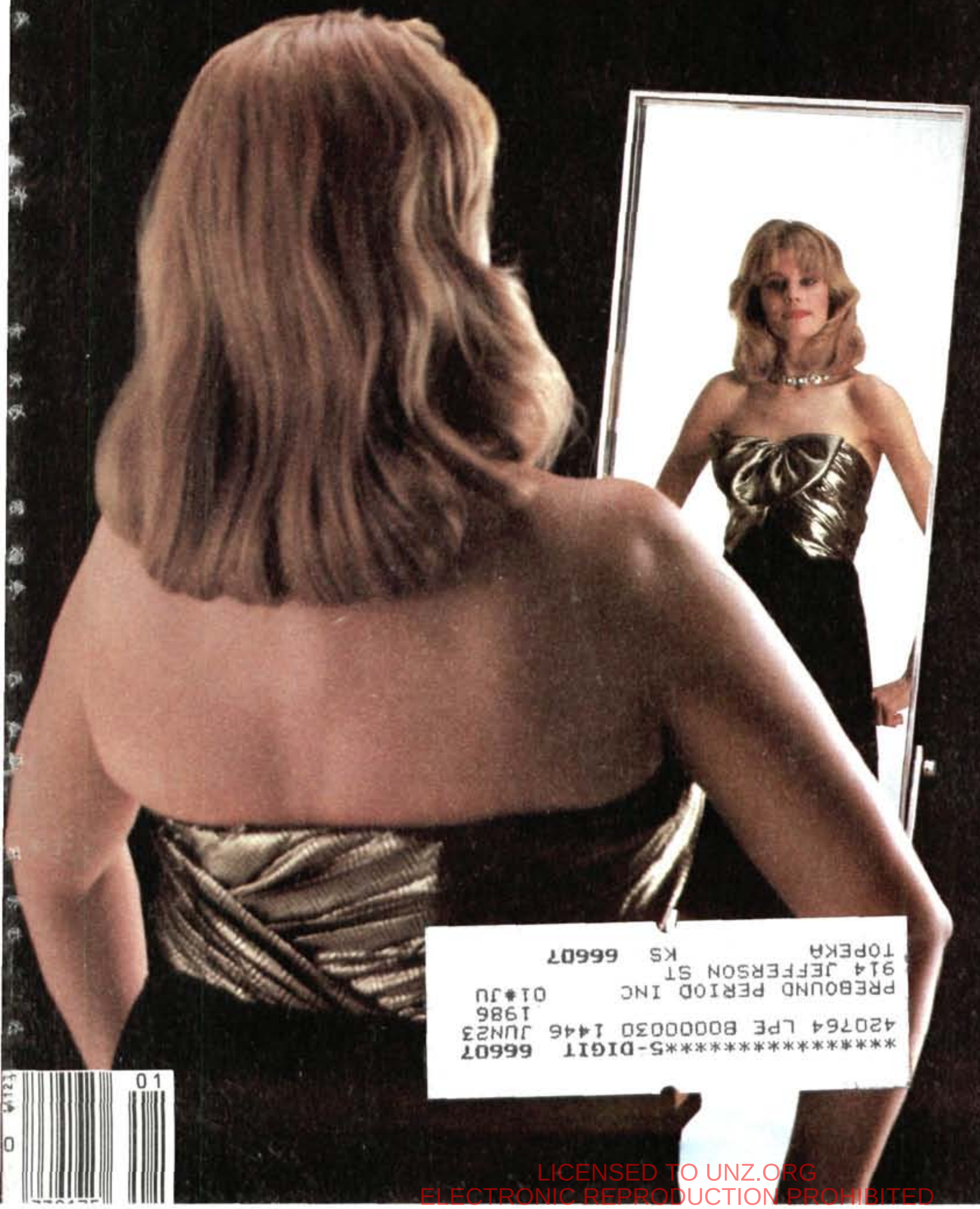
$1.95 • JANUARY 6, 1986

ANDREA REYNOLDS, CLAUS, AND THAT OLD BLACK MAGIC

AFTER 'BIG PAUL'—PILEGGI ON THE MOB'S NEW FACE

NEW YORK

LOSING IT



Where to go if you're really serious about getting thin

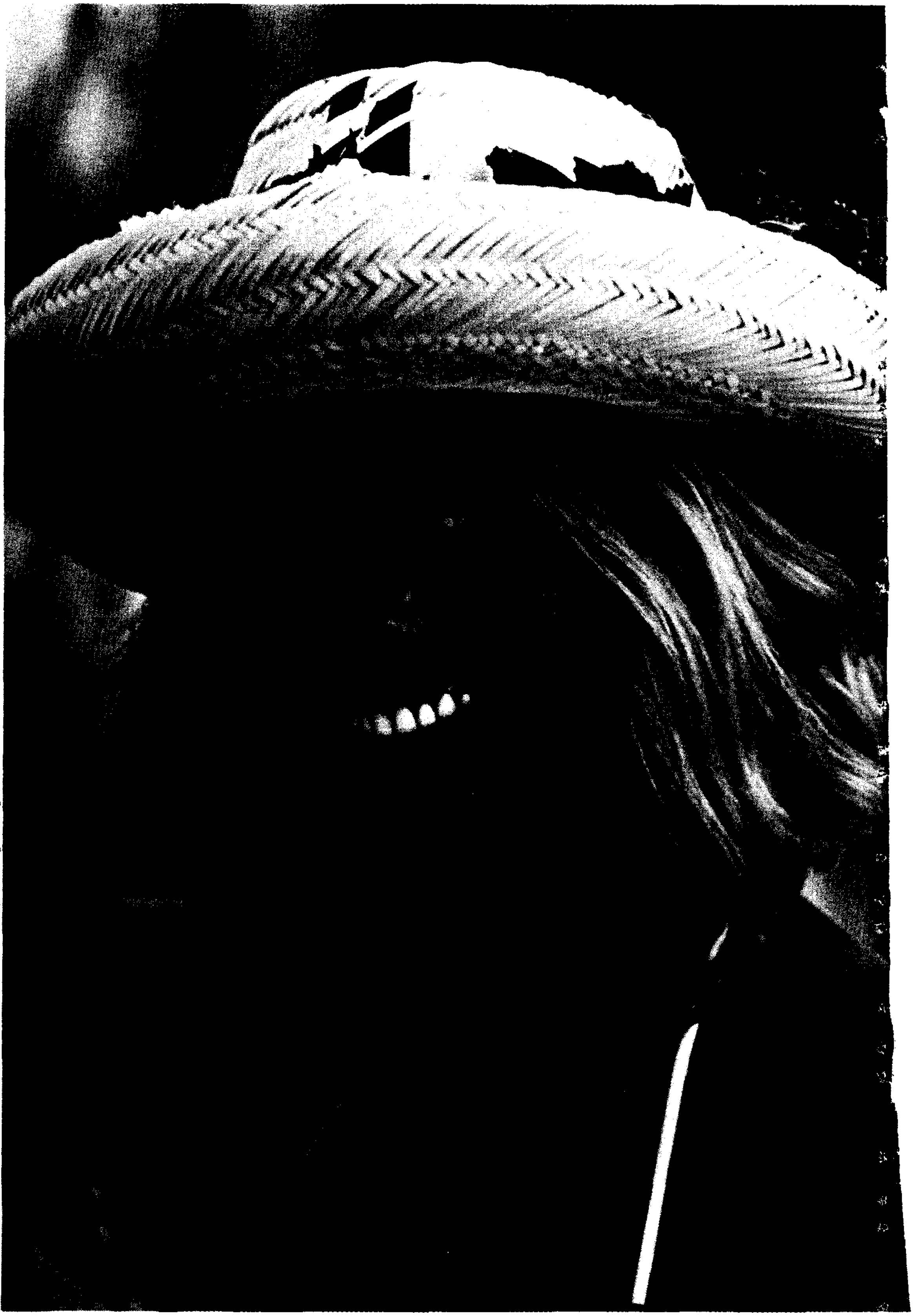
BY JANICE HOPKINS TANNE

***************5-DIGIT 66607
420764 LPE B0000030 1446 JUN23
1986
PREBOUND PERIOD INC 01*JU
914 JEFFERSON ST
TOPEKA KS 66607

01

Forecast: Warm sun from the smile of a friendly face.

Somewhere beyond anything you've come to expect from a vacation. Club Med.® Club Med. Casual. Comfortable. Warm. Friendly. Set in a worry-free, fun-filled environment. No hassle. No extra charges. No tipping (your all-inclusive vacation is prepaid). No pace but your own. Which means you're free to be you. Swim, sail, snorkel, scuba. Or sun, snooze, dream. The cuisine delights. The wine flows freely at lunch and dinner. Learn French. Paint a sunset. Rediscover yourself. Bask in the warmth of new friendships. Prediction: whichever Club Med you choose, you'll find the perfect climate for body and soul. See your Travel Agent or call 1-800-Club-Med.



© 1985 Club Med Sales, Inc. 40 West 57th Street, New York, N.Y. 10019. Activities vary from village to village.

Club Med.® The perfect climate for body and soul.℠

How to get dressed to meet the sun: wear a skirt.

How proper you are! The sun can hardly refuse you a tan. From Gottex, the "button-down" maillot skirtsuit in white nylon/Lycra® spandex. Sizes 8-14, $60. And it's just one from Club Macy's stunning swimwear collection for 1986.

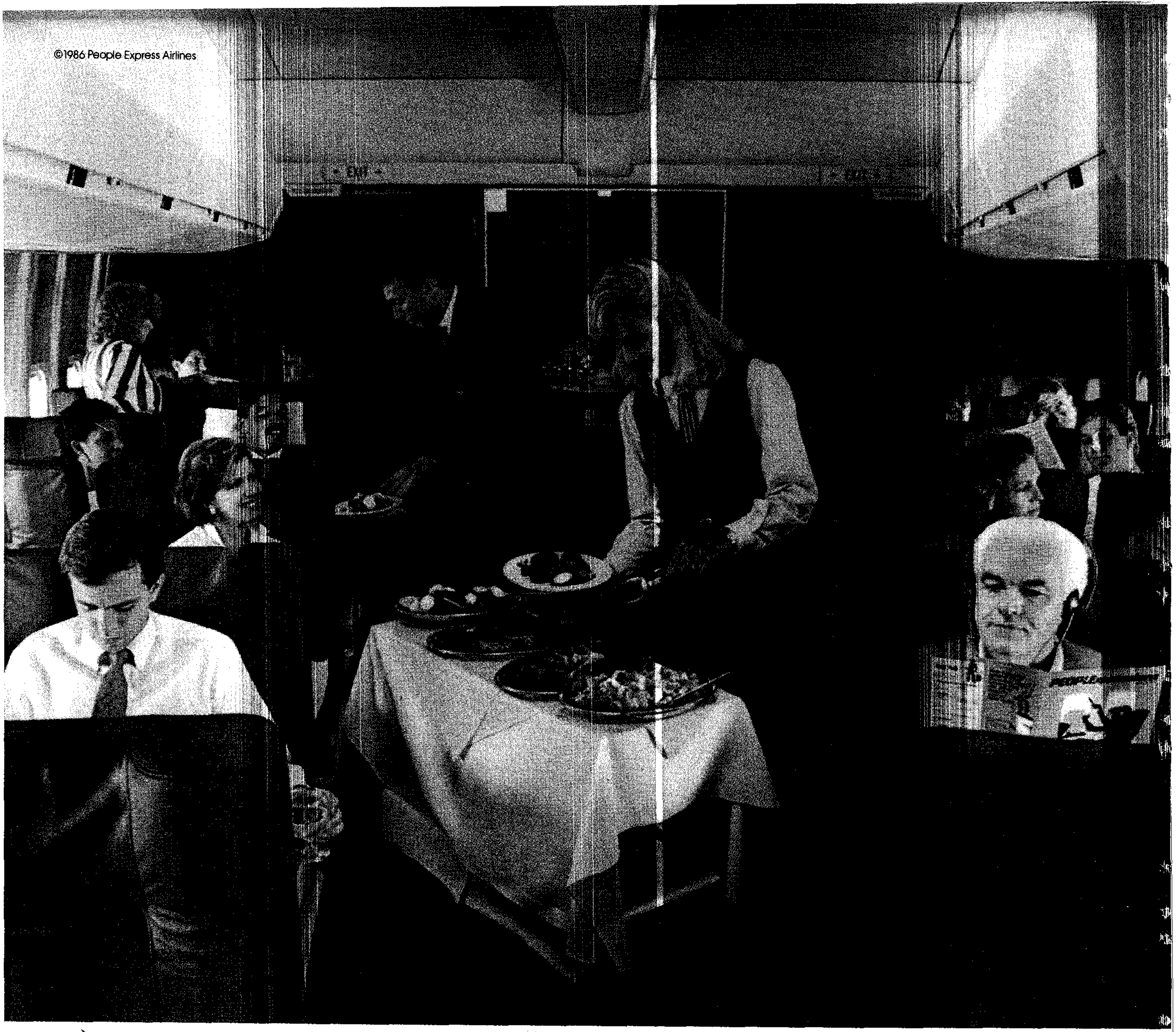
CLUB MACY'S
macy's

Use your
Macy's charge.

macy's

Club Macy's (D.659), Fourth Floor, Herald Square. Sorry, no mail or phone. Macy's welcomes the American Express® Card.

©1986 People Express Airlines



AHHH...THE THINGS SOME PEOPLE HAVE TO DO TO SAVE MONEY.

Spacious leather seats, two abreast. Service beyond compare. Fine china, crystal and linen. Fresh flowers.

These are just a few of the amenities you have to put up with to save money on People Express Premium Class.

Our 747 Premium Class is a style and comfort usually found in First Class. At prices that are lower than standard coach fares on most other airlines.

What's more, you have the option of purchasing everything else you may want on an a la carte basis. Whether it be a gourmet meal at a fraction of what you'd expect to pay. Or a bottle of Dom Perignon for $45.

Premium Class service is available on all 747 transcontinental and transatlantic flights.

In New York, you'll be happy to know our 747 service uses the brand new People Express Airlines Terminal (formerly Terminal C) at convenient Newark International Airport.

For Premium Class reservations call us at 1 (800) 344-4000. Or call your local travel agent.

People Express Premium Class. You'll have to accept the luxury with the savings.

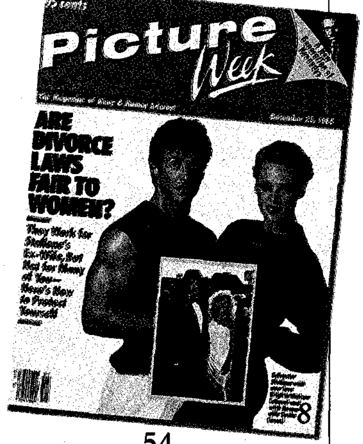
Of course, if you have to, you have to.

PEOPLExpress

7·4·7 • P·R·E·M·I·U·M • C·L·A·S·S

LOS ANGELES • SAN FRANCISCO • NEW YORK • LONDON • BRUSSELS

CONTENTS



20 After 'Big Paul'

BY NICHOLAS PILEGGI

Until Paul Castellano met the men waiting to kill him outside Sparks restaurant, there was little to distinguish him from any of the city's other businessmen. The head of the Gambino family was the most sophisticated of the city's crime chiefs; he'd expanded the mob's influence to areas such as food distribution and the garment trade. But organized crime has always belonged to the shooters. And Castellano's standing in the mob had been eroded by the racketeering trials he faced. Law-enforcement officials suspect the hit was ordered by capo John Gotti, with the approval of the heads of the four other crime families. Nicholas Pileggi reports.

28 Losing It

BY JANICE HOPKINS TANNE

Being overweight isn't just aesthetically unpleasing, it can be dangerous: It can increase the risk of death from heart disease, cancer, or diabetes. Janice Hopkins Tanne has researched the city's serious weight-loss programs and discovered how—and why—they work. The best of them are based on sound nutrition, behavior modification, psychological support, and exercise. "It took a lifetime to put the weight on," says one expert, "and it will take time to get it off."

38 That Old Black Magic With Andrea Reynolds

BY LINDA ASHLAND

Andrea Reynolds left her third husband to become the lover of Claus von Bulow after he was convicted of twice trying to kill his wife, Sunny. Even in the spotlight, Reynolds remained a mysterious character. Here, she talks about her life before and after she met von Bulow, her role in his appeal, and her own "powers."

46 Desert Flat

BY MARILYN BETHANY

Mary Emmerling, author, shopkeeper, and licenser of products, was the first to package Early American design for the fashion-conscious. Now she's developed a passion for the American Southwest. So she's written *Mary Emmerling's American Country West*, and in her apartment she's layed on the Navaho blankets and the potted cacti, hung her western gear on the walls, and brought a touch of the Great Plains to the Upper East Side.

DEPARTMENTS

8
MEDIA

By Edwin Diamond

Market testing of Time Inc.'s *Picture Week* leaves the company with a tough choice about the magazine's future.

10
THE NATIONAL INTEREST

By Michael Kramer

With Ted Kennedy out of the 1988 presidential race, other potential candidates are scrambling for position.

12
ON MADISON AVENUE

By Bernice Kanner

Suddenly, doctors, patients, and drug companies have discovered calcium, which looks like the wonder drug of the 1980s.

59
THE INSATIABLE CRITIC

By Gael Greene

The dawn has come a little too soon for Aurora, Joe Baum's newest restaurant.

THE ARTS

50
THEATER

By John Simon

Three revivals and the American premiere of Michael Frayn's *Benefactors* make a mixed and lumpy bag.

54
DANCE

By Tobi Tobias

Mark Morris shows a wealth of ideas. The City Ballet's *Nutcracker* is still an enchantment.

56
MOVIES

By David Denby

Ran is a masterpiece, but a stiff one. *Out of Africa* is undramatic, except for Meryl Streep.

61
MUSIC

By Peter G. Davis

Two prima donnas *inter pares* tear up the pea patch in the Met's *Lohengrin*.

MISCELLANY

Letters 6
Intelligencer, *by Jeanie Kasindorf* 7
Fast Track 14
Ruth Recommends, *by Ruth Gilbert* 19
Best Bets, *by Corky Pollan* 49
Sales & Bargains, *by Leonore Fleischer* 63
***Cue* Listings** 65
***New York* Real Estate** 103
***New York* Classified** 105
Strictly Personals 110
London *Times* Crossword 114
***Cue* Crossword,** *by Maura B. Jacobson* 114

Cover: Photograph by Tohru Nakamura.
Stylists: Lisa Schifter Greenberg and Julia Hill. Hair and makeup: Sandra Bocas for Sibby Lynch. Dress: Albert Nipon. Jewelry: Richard Serbin. Mirror: Brass by Ben Karpen. Wig: Theresa Wigs.

JANUARY 6, 1986—VOL. 19, NO. 1. The following are registered trademarks, and the use of these trademarks is strictly prohibited: Best Bets, Between the Lines, The Bottom Line, Brief Lives, The City Politic, Cityscape, Cityside, Cue, Cue New York, In and Around Town, Intelligencer, Legal Aid, Love Times, The National Interest, New York, New York Intelligencer, New York Journal, Page of Lists, The Passionate Shopper, The Sporting Life, The Underground Gourmet, and The Urban Strategist. *New York* (ISSN #0028-7369) is published weekly (except for combined issues the last week of December and the first week of January, and the first two weeks in July) by News America Publishing, Inc., 755 Second Avenue, New York, New York 10017. **Copyright © 1986 by News America Publishing, Inc. All rights reserved.** Reproduction without permission is strictly prohibited. Officers of News America Publishing, Inc.: K. R. Murdoch, Chairman; Martin Singerman, President; Jeffrey A. Leist, Vice-President and Treasurer; David DeVoe, Secretary. Second-class postage paid at New York, New York, and additional mailing offices. Editorial and business offices: 212-880-0700. **POSTMASTER:** Send address changes to *New York*, Box 2979, Boulder, Colorado 80302. Subscription rates in the United States and possessions: 50 issues, $33; 100 issues, $60. **For subscription information, write Joseph Oliver, New York Magazine, Subscription Department, Box 2979, Boulder, Colorado 80322. Printed in Canada.**

It's the only Palace
in the world
where the Queen stands guard.

From bass A to treble C and all the notes in between, Leona Helmsley sees that each piano in every breathtaking Triplex Suite is right on key. Just as everything else is fine-tuned in the hotel that bears her name. What better way to strike just the right chord with her royal family. You. Her guests.

It's The Helmsley Palace

455 Madison Avenue (at 50th Street), New York, NY 10022.
For reservations call toll-free: **800/221-4982** or in NY, **212/888-1624.**
TELEX: 640-543. Or call your travel agent.

The only hotel in New York ever to receive the
AAA **Five Diamond Award** ◆◆◆◆◆

The Leading Hotels of the World®

NEW YORK

Editor
Edward Kosner

Managing Editor
Laurie Jones

Design Director
Robert Best

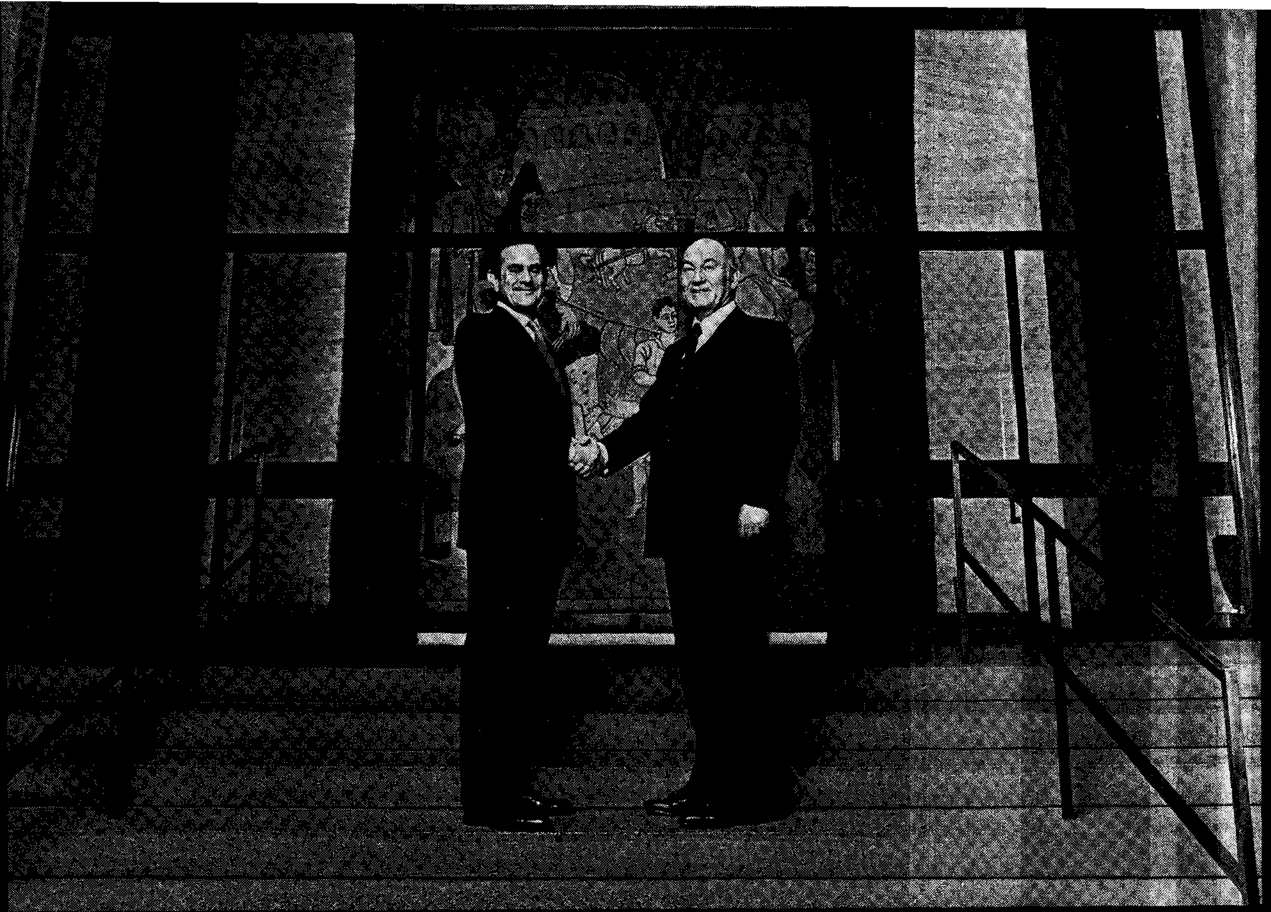
Executive Editors
Richard Babcock, Deborah Harkins, Peter Herbst
Senior Editors
Bernice Kanner, Rhoda Koenig, Nancy McKeon
Quita McMath, Carter Wiseman
Photography Director
Jordan Schaps
Contributing Editors
Julie Baumgold, Alexis Bespaloff, Marilyn Bethany
David Blum, Seymour Britchky, Sharon Churcher
Barbara Costikyan, Michael Daly, Peter G. Davis
David Denby, Edwin Diamond, Dan Dorfman
Wendy Goodman, Gael Greene, Anthony Haden-Guest
Pete Hamill, Phoebe Hoban, Maura B. Jacobson
Jeanie Kasindorf, Joe Klein, Jesse Kornbluth, Michael Kramer
Kay Larson, John Leonard, Mary Ann Madden
Patricia Morrisroe, Nicholas Pileggi, Colette Rossant
Tony Schwartz, John Simon, Dinitia Smith
Janice Hopkins Tanne, Tobi Tobias, Craig Unger
Joyce Wadler, Lally Weymouth, Linda Wolfe
Around Town Editor: **Ruth Gilbert**
Sales & Bargains Editor: **Leonore Fleischer**
Associate Editors: **Florence Fletcher, Ellen Hopkins**
Corky Pollan, Eric Pooley, Tom Prince
Assistant Editors: **Peter Blauner, Lisa de Moraes**
Howard Karren, Amy Virshup, Jeannette Walls
Editorial Assistants
John Clark, Gillian Duffy, Valarie Ebeier
Lisa Schifter Greenberg, Fran Kessler, Edna LaRoche
Barbara MacAdam, Melissa Morgan, Edith Newhall
Jennifer Roberts, Jennifer Seabury, Daniel Shaw
Margaret Tyre

Art Director
Josh Gosfield
Operations Director: **David White**
Picture Editor: **Susan Vermazen**
Associate Art Director: **David Walters**
Assistant Operations Director: **Oscar Banting**
Art Production Manager: **Susan B. Steinberg**
Assistant Picture Editor: **Vivette Porges**
Art Staff: **Laura Broaddus, Deane Folsom, Anne Kingsbury**
Laura Siskind, Betsy Welsh, Sherri Zuckerman

Publisher
Carolyn Wall

Circulation Director
Joseph Cece
Circulation Managers: **Susan Ginsberg**
Heather Martin, Marjorie Salzberg, Paula Wardynski
Staff: **Laura Breyer, Nora George, Brian McKeon**
Angela Milani, Michael Stoner, Celia Tennenbaum
Production Director
Phillip Cassidy
Production Manager: **David Byars**
Staff: **Lisa Berke, Jim Hickey, Dolores Liberto**
Controller
Jeffrey Arbeit
Staff Accountants: **David Del Gaiso**
Carmin Fusco, Carmine Tiero
Staff: **Barbara Broughman, Patricia Cozza**
Dorothy Heckmann, Cathryn Palfy
Patricia Smith, Dahlia Thomas
Marketing Director
Elaine Shindler
Promotion Director
Anthony Irving
Promotion Manager: **Susan Breslow**
Staff: **Suzanne Ball, Sheila Barr, Julie Doppelt**
Kristen Empie, Barbara Palczewski, Pat Richards, Beth Sklar
Research Director: **Ken Meltsner**
Senior Research Analyst: **Mary Beth Kee**
Advertising Sales Director
Frederick W. Rhines
National Advertising Manager: **Lawrence C. Burstein**
Associate Advertising Manager: **Betsy Cronen**
Retail Sales Manager: **Elinore Carmody**
Director of Client Relations: **Jack Kaduson**
Sales Representatives
Susan Cappa, Amy Churgin, Deborah Culmer
Patricia Drazan, Ellen Falb, Constance Lennig
Jackie Paschkes, Michele Phillipe
Jacqueline Pierre-Louis, Robin Spiegelman
Nickelson Wooster
Advertising Coordinator: **Josie McGehee**
Computer Operations: **Eleanor Bedosky**
Staff: **Marie Doran, Joanne Heeke, Janet Katz, Dana Levine**
Kathy Pappas, Cathy Vaccaro, Gail Ward, Arline Williams
Chicago: **Renay J. Hurwitz**, Manager
Staff: **Betty Hulsey**
Classified Advertising Manager: **Karen O'Neil**
Staff: **Harriet Bernstein, Maurice Carlton, Adrienne Clark**
Michael Fazio, Vicki Finke, Ron Schmulewitz
Ellen Weinberg, Diane Woodstock
Information Services Manager: **Valerie Taylor**
Personnel Manager: **Mary O'Connor**
Office Services Manager: **Mary Ann McCarthy**
Staff: **Paul Abrams, Carolyn Loomis**
Rodney Madden, Joseph Markfelder, George Pogue
Anna Preato, Carlos Proenza, Donald Smith, Helen Waring
Special Consultant: **Mort Glankoff**

Murdoch Magazines
President: **John B. Evans**
Vice-President of Finance: **Alan Greene**
Vice-President of Manufacturing: **Eugene J. Klein**
Coordinator: **Jan Ruffie**



Our 12th annual love letter to New Yorkers

A culture of fine dining is maturing in the USA. In 1985, we witnessed with fascination and pride the flowering of many fine restaurants in New York City. We can only hope that we were a role model in this happy phenomenon.

Thanks to the creativity of our chefs, since September we have been creating and printing our menus every day.

This year we gained many new devotees to our Spa Cuisine,® and next spring Simon & Schuster will publish *The Four Seasons Spa Cuisine* by Seppi Renggli.

Theatergoers are choosing The Four Seasons in growing numbers for our pre-theatre fare, while others prefer our late nite fare—a fine way to make certain that the night's drama will not end as the curtain falls!

In April, the 1982 Grand Cru Bordeaux wines were uncorked at our Annual Bordeaux Debut Dinner. Fine wines and The Four Seasons will always go together. Same time next year we will debut the 1983 Bordeaux.

In a city that glitters with many fine restaurants, your continued loyalty to The Four Seasons is deeply appreciated and satisfying to the two-of-us and all-of-us.

Happiness and joy to you and yours for the Holidays and the coming year.

Tom Margittai
Tom Margittai

Paul Kovi
Paul Kovi

THE
FOUR
SEASONS

99 East 52nd Street, PL 4-9494

LETTERS

The Battle Zone

STOP! STOP! IT HAS TO STOP! TO HELL with Peter Kalikow and his ilk ["The Battle of Yorkville," by Jonathan Greenberg, December 2]. How could he have the audacity to attempt to qualify for "hardship" when he has a net worth near $400 million? He must think that an epidemic of retardation has hit the city. And what kind of a joke is the $12,000 he has offered to his tenants if they move? Move where? That'll pay one year's rent in some studios. People like Kalikow have no respect for humanity. If they had, maybe they would build housing for those who call New York home, and not just for the media-lionized yuppies who are passing through.

Sharon A. O'Connell
Manhattan

RENT CONTROL IS THE SOLE CAUSE OF the housing crisis in this city. It makes building new apartments and maintaining old ones unprofitable, and encourages conversions. The main reason rent control still exists is all those little old ladies with their $113-a-month three-room Upper East Side apartments. They ask us to consider the suffering they would experience if they were evicted. What about the suffering they've caused? As I look around my tiny $700-a-month ghetto studio, I find it hard to drum up any sympathy for them. These people profited from rent control for decades while the city's housing fell in on our heads. They didn't care for us; why should we care for them? If they are evicted, they will be victims of the conditions they created. Isn't that justice?

Tom Johnston
Manhattan

THE CITY AND SUBURBAN HOMES COMplex was not, as Jonathan Greenberg writes, intended to be "a monument to the benevolence of capitalism." Its charity-minded sponsors wanted to demonstrate to the developers who were actually building the bulk of working-class housing that "model tenements" were just as profitable as the standard versions.

After completion, the 5-plus percent returned by the complex was supposed to "prove" to the private sector that Utopia would pay, but builders obstinately refused to take the hint. The moral? Real-estate decisions, although easy to justify in terms of dollars and cents, involve just as much custom, culture, and personal eccentricity as any other human activity. In my experience, the bigger the project, the less the bottom line has to do with it.

Christopher Gray
Manhattan

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017. Please include a daytime phone number.*

THANKS FOR PRINTING THE ARTICLES about Peter Kalikow and Harry Macklowe ["Mr. Big," by Joe Klein, December 9]—the usual Santa Claus stories around the holidays are so boring. Kalikow has a dynasty like an Argentinean general's. He's tough—when it comes to the weak and helpless. Macklowe would not know good taste if it came to his house and bit him on the foot. Of course, nobody disagrees with him; if he's frustrated, he knocks down the whole neighborhood.

Edward W. Hayes
Manhattan

AN APARTMENT ON THE UPPER EAST SIDE is a far cry from a basic human need or right. There's nothing terrible about living in Brooklyn, Queens, the Bronx, Staten Island, or New Jersey. All these places have plenty of nice neighborhoods with affordable housing. As a matter of fact, if New Yorkers were really smart, most of them would move down here to Philadelphia, where it's easy to find any type of apartment in any price range in any neighborhood. And we neither have nor need rent control.

Todd Goldberg
Philadelphia, Pa.

JONATHAN GREENBERG REPORTS THAT Peter Kalikow's grandfather emigrated from Russia, no doubt a victim of the pogroms. Whether by bulldozer or by fire, displacing 2,000 residents (many of them elderly) is just another pogrom (American-style), and Kalikow is just another garden-variety pogromist.

K. Bulluck
Manhattan

THE FACTS OF LIFE ARE SIMPLE: WHEN you rent, you do not own. When you do not own, you do not dictate. It makes no difference whether the rental is a violin, a car, or an apartment. When you rent, you implicitly recognize the right of the owner to control his property. If you don't like it, don't rent.

Philip L. Clark
Los Angeles, Calif.

THE CONTRASTS IN YOUR DECEMBER 2 ISsue were striking. In one article, Athol Fugard and Zakes Mokae celebrate brotherhood through their friendship and their art and repudiate the oppression of their government ["Blood Brothers," by Jesse Kornbluth]. In another, Peter Kalikow flaunts his astounding arrogance and greed. Kalikow should learn from the Astors and the Iselins who preceded him, and who supported City and Suburban Homes. It's time for him to give something back.

Pamela B. Harper
Manhattan

ACCORDING TO JONATHAN GREENBERG, two weeks after Peter Kalikow announced his new proposal to the tenants of City and Suburban Homes, only "about a dozen tenants" had accepted his offer of on-site relocation in a renovated apartment or in an apartment in the proposed luxury building (at their current rent), or a cash settlement.

We represent Mr. Kalikow in this matter, and we have reviewed all agreements the tenants have reached with him. As of five weeks after Mr. Kalikow's offer, more than 80 tenants have agreed to it, 36 from the part of the site that is to be preserved and 48 from the buildings to be demolished. Furthermore, other tenants are seriously considering the options offered, and we anticipate reaching many agreements in the near future. This overwhelmingly positive response from tenants affirms the fairness of Mr. Kalikow's proposal.

That Mr. Kalikow voluntarily guaranteed that each tenant who wishes to stay on the block will be able to do so at the same rent and legal status is revolutionary. In addition, his proposal could prevent a protracted legal battle over the development of the site. Why needlessly incur the large legal fees incident to such a battle when there are so many better ways to spend money?

Sheldon Lobel
Manhattan

Jonathan Greenberg replies: Peter Kalikow and the tenants organization cannot agree on the number of tenants who have accepted the Kalikow offer. Of the agreements claimed in Lobel's letter, tenants' lawyer David Rozenholc says, "I'm sure the numbers are inflated." Citing the confidentiality of landlord-tenant matters, Kalikow's office wouldn't let me examine signed agreements.

Brotherly Love

THREE CHEERS FOR JESSE KORNBLUTH'S "Blood Brothers." I had goose bumps and tears.

Helen Sanoff
Scarsdale, N.Y.

NEW YORK

INTELLIGENCER

BY JEANIE KASINDORF

MAYORAL MANNERS . . . ROHATYN REGRETS . . . BANKERS' LUNCH . . . SPRINGTIME FOR L.A.

THE FATE OF F.A.O. SCHWARZ

F.A.O. Schwarz may be moving to the General Motors Building, at 767 Fifth Avenue; the Piaget building, at 650 Fifth; or 575 Fifth Avenue. Michael Hirschfeld, the head of the real-estate firm that is handling the lease on the F.A.O. Schwarz building, has told *New York* that F.A.O. Schwarz's president, Peter Harris, is looking at all three sites.

Schwarz faces ouster because the store's owner, Christiana Companies, a California real-estate and investment firm, sold the lease last August as part of the deal Christiana made to purchase the toy store. So F.A.O. Schwarz is now forced to renegotiate a lease at a higher rent—an estimated $3 million to $4 million a year—or get out of the building it has occupied for 54 years.

At F.A.O. Schwarz, president Peter Harris would confirm only that he is looking at a number of other locations. "We are committed to staying on Fifth Avenue," he said. "But we are also still negotiating with our landlord, and I intend to try to remain where we are if at all possible."

KOCH MAKES NICE WITH A TARGET

While Mayor Koch is making no public apologies for the insults handed out in his new book, *Politics,* he has sent one of his targets a private letter of apology—complete with helpful instructions on how to downplay those insults with the press.

Koch, in a letter hand-delivered just before the book hit the bookstores, apologized for calling the object of his scorn a "richie." The mayor wrote, "I hope you don't take it amiss, because we have since more than patched up that temporary breach. . . . The incident is water over the dam." If contacted by the press, Koch went on, "you can say that we are very good friends."

—LISA DE MORAES

FELIX WON'T FACE ALFONSE

A source close to Felix Rohatyn has been telling friends that several months ago Cuomo suggested that Rohatyn consider running against Al D'Amato.

When asked about the report, both Cuomo spokesman Marty Steadman and Rohatyn said they wouldn't comment on anything that might have been discussed "in a private conversation." But Rohatyn did acknowledge that "the suggestion had been made" to him.

"It's just not something I could do well, or be comfortable doing," Rohatyn said. "Besides which, I promised the Mets I will play shortstop with them next season."

CITIBANK'S MOVABLE FEAST

It seems that Citibank doesn't *really* send its tellers to eat their "ham and swiss at 10:30," as its ads have been saying. That's what Citibank executives were forced to admit to the State Labor Department, which launched an inquiry after seeing the ads claiming the tellers took the early lunch so customers wouldn't have to wait in line at noon.

Labor Department spokesman Richard Mulieri said the department began the inquiry because state law requires that employees get a minimum of 30 minutes for lunch between 11 A.M. and 2 P.M. "Citibank's counsel assured us the ad was the work of an overeager advertising man," Mulieri said. "The bank said the ad should not have run as it was, and assured us the law is being followed."

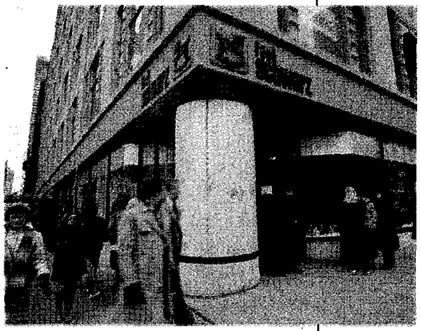
And what does Citibank have to say about this deception? "We didn't mean 10:30 literally," said spokeswoman Stefanie Steel, "any more than we meant everyone here at the bank eats ham and Swiss."

AN L.A. PARTY WITH A PURPOSE

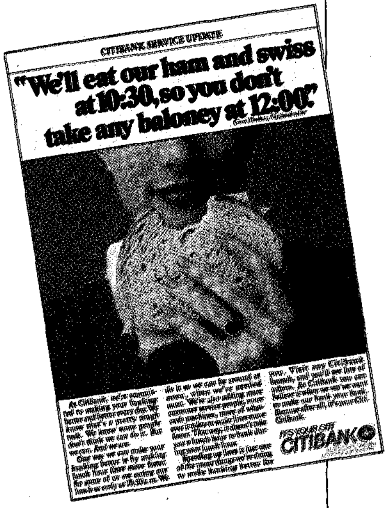
Christmas parties in Hollywood, where it has always been hard to separate fantasy from reality, are not always what they seem to be. Producer Peter Guber (*Midnight Express, Flashdance*) and his wife, Linda, recently held a holiday gala at their home high in the hills above Bel-Air. The guests included the staff of the production company that Guber heads with Barbra Streisand's former boyfriend, producer Jon Peters.

The invitation explained that the party had "a twofold purpose." One was that the host "would like to take this opportunity to wish everyone a happy holiday and to say good-bye till next year." And the other? "Peter and Linda's home and the party," read the invitation, "are being photographed for the New York *Times* for a spring issue. So the dress code is that ladies wear dresses, and gentlemen, please, wear a jacket and, if possible, in a 'spring look.' "

ROHATYN



F.A.O. SCHWARZ


CITIBANK SERVICE UPDATE
"We'll eat our ham and swiss at 10:30, so you don't take any baloney at 12:00."
IT'S YOUR CITI
CITIBANK

CITIBANK'S AD

Photographs: top, Neil Selkirk; center, Don Hamerman.

Media/ Edwin Diamond

'PEOPLE LITE'?

Tough Test for *Picture Week*

95 cents
Picture Week
DO YOU NEED A GUN?
Why More American Women Are Buying Firearms
Plus a Primer on Self-Defense
BEST TOYS, WORST TOYS
An Expert Guide for All You Holiday Shoppers
An American Bride in South Africa
ARE DIVORCE LAWS FAIR TO WOMEN?

NEW HOPES, OLD IDEA: Picture Week *issues used in the thirteen-city test.*

AMONG THE MEN AND WOMEN WHO PUT out the magazines at Time Inc., there are a few skeptics with a tart tag for *Picture Week*, the company's new magazine, now being test-marketed at newsstands and checkout counters in thirteen cities. *People Lite,* they call it. As one explains, "*Picture Week* is our magazine for people who find too much to read in *People.*"

In fact, *Picture Week* doesn't appear to be the kind of magazine that Time people would read themselves, at least in the version the company has been testing since mid-September. That version is aimed at young, nine-to-five working women—a pink-collar audience judged to exist somewhere below the intellectual level of *People* buyers and above that of the folks who buy supermarket tabloids. If the executives of Time Inc. were editing for themselves, they might have chosen another title from the list of prototypes worked up by the company's Magazine Development group—specifically, *Quality,* a monthly about the best of everything, a magazine as upscale as the managers of Time Inc. themselves.

But *Quality* promised an audience of only 500,000 to 800,000, and in the current publishing environment, which is inhabited by large, publicly held corporations, these numbers aren't big enough. Mega-companies need mega-hits—magazines with the promise of a 1-million-plus circulation. And Time Inc. especially requires a major success at this point in its corporate life. A measure of that need is the effort it has been willing to expend on its new venture—200,000 copies are being produced, promoted, and distributed each week, and the cost of the entire undertaking is estimated at anywhere from $6 to $8 million over the period of the test.

The company's last big magazine success was *People,* the classic of quick reads, launched over a decade ago. Since then, the revived *Life* (1978) has been a modest winner, *Discover* (1980) has yet to find its way, and there has been one large-scale disaster, *TV-Cable Week.* For a while, Time Inc. executives thought they would find enduring riches in video and cable—the same electronic market that was supposed to make *TV-Cable Week* so successful. But when that revolution faltered a bit in the early 1980s, the company returned to what it always felt it knew best. The Magazine Development group, under the overall direction of Time Inc. editor-in-chief Henry Grunwald and the immediate supervision of Marshall Loeb, began creating new formats and recycling some ideas that had been around for a while.

Picture Week was one of the older ideas. Back in September 1981, Richard Stolley, 57, the editor who had made such a success of *People,* proposed to Grunwald a weekly magazine of news pictures. Like *People,* the new magazine would be inexpensive to produce, with black-and-white pictures inside, and relatively inexpensive to distribute, via newsstands and checkout racks. After a tour of duty at the revived *Life,* Stolley, in September 1984, gathered a team and began working up the *Picture Week* prototype.

Last summer, the Time Inc. board of directors gave the go-ahead for a market test, to run from September 23 to the end of the year. Throughout the fall, a staff of 68 editors, writers, reporters, and picture researchers (many of them on loan from other Time Inc. publications) has worked on *Picture Week,* occupying most of the space of the now-reorganized development group. In late November, the staff learned that the test would be extended to at least the end of January—a decision many immediately read as bad news for *Picture Week.*

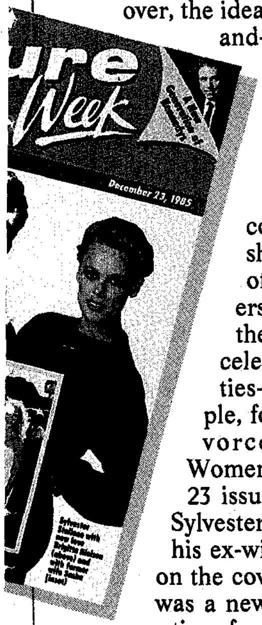
Certainly, if the main purpose of the *Picture Week* test was to give J. Richard Munro, the company's president, the numbers needed for a full-scale rollout, then the magazine has failed the test. "It's been the most visible, most costly test-marketing in this company's history," one Time Inc. executive says, speaking off the record. "And still we don't know."

Rival publishers also have an interest in *Picture Week*'s performance and have closely tracked the test. One such monitor calls the key figures—the "sell-through," or ratio of copies sold to copies distributed—"extremely disappointing." For example, two hard-news stories, "Mexico Mourns" (about the earthquake victims), on October 7, and "America Stands Tall" (the *Achille Lauro* story), on October 28, had sell-throughs in the 20 and 30 percent ranges, at both the 79-cent and 95-cent cover prices. On the other hand, the cover "How Did Marilyn Monroe Really Die?," on October 14, pulled 59 percent at 79 cents and 48 percent at 95 cents. *Picture Week*'s potential rivals point out that a heavy TV-spot campaign accompanied the test. "If we had spent that kind of money to get results like theirs," says a sales specialist at a competing company, "a lot of heads would roll."

But if the test-marketing—and the follow-through research in the form of focus groups—was intended to give Time Inc. a firmer grip on a demographic group that it may not know so well, then it can't be written off as a failure. The original *Picture Week* idea was for a news-oriented magazine—it would be driven by the great, varied supply of spot photos produced by news agencies and free-lancers every day. Stolley and *Picture Week* publisher Bruce Barnet both declined to be interviewed for this story, insisting that there was nothing new to be said during the test period. In previous

Photograph by Donal Holway.

statements, however, they spoke of their intention of reaching an audience with high "visual sophistication" but with too little time for reading. In short, *Picture Week* would be for a video generation. The extensive testing, though, has revealed that this audience doesn't want a lot of news, particularly bad news; it already gets that from newspapers. Moreover, the idea of looking at black-and-white pictures in an era of pervasive color TV doesn't seem to be all that appealing, either.



The research has contributed to clear shifts in the direction of *Picture Week*. Covers have moved toward the people of *People:* celebrities and celebrities-as-news. For example, for its story "Are Divorce Laws Fair to Women?," in its December 23 issue, *Picture Week* put Sylvester Stallone and both his ex-wife and his new wife on the cover. Inside, however, was a newsy story with information for women facing the breakup of their marriages. There is also more text in the evolving *Picture Week*, a change attributable to Grunwald, who edited *Time* magazine before becoming editor-in-chief of all Time Inc. magazines, and who is now playing a major role in the *Picture Week* process.

It's not surprising that a magazine run by Stolley and Grunwald should be moving toward their own great successes, *People* and *Time*. Stolley helped create the *People* machine (circulation, 2.8 million) by building on the American celebration of celebrity and by playing off television and the popular arts. *People* often managed to do this in a deft way (for example, its "Picks & Pans"). *Picture Week* also builds on popular culture, with such departments as "TV Week" and "Movie Week."

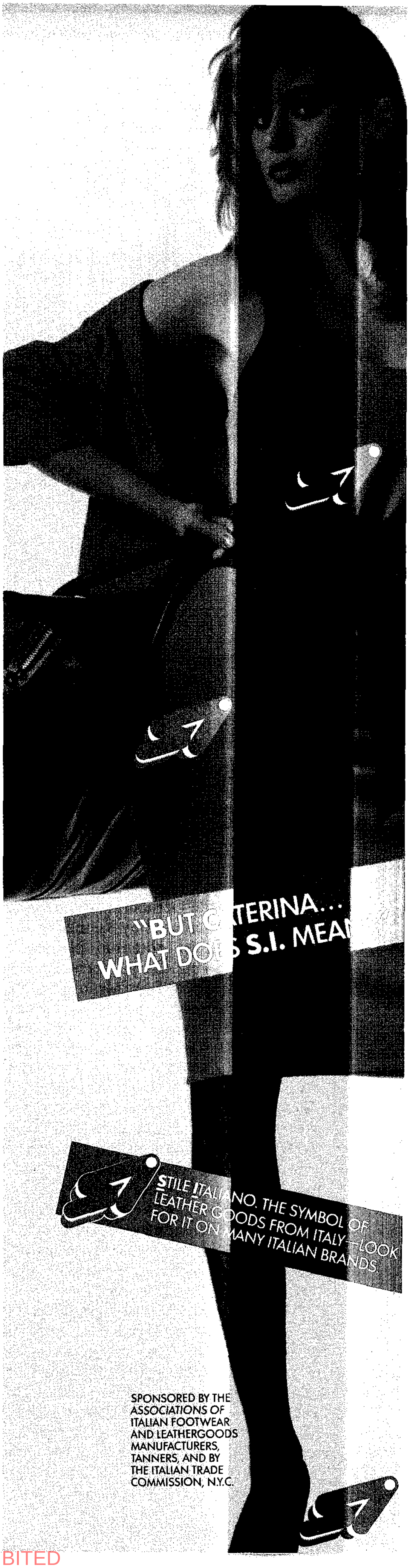
But the celebrities-as-news strategy not only creates a sense of déjà vu—the image of *Picture Week* as *People Lite*—it also means that *Picture Week* and *People* might well be competing for the same stories and pictures. One former development-group editor believes *Picture Week* is "headed down the road marked disaster. I can see *Picture Week, People,* and *Life* all talking about the same story," he says. "And if something important enough explodes, then *Time* will be doing it, too."

Beyond that, there's the sense that *Picture Week* would be competing for *People*'s audience as well. One woman editor at *Picture Week* wonders if the prototypical *Picture Week* reader really exists. "As I get it," she says, "this woman is a secretary who wants to read something so she can talk about the world with her husband. Come off it." Some advertisers, however, constantly seek out these working-class women presumed to be standing in checkout lines with such thoughts in mind. Cigarette companies, for example, are finding health-conscious career women a tougher sell compared with non-yuppies, the hourly workers who smoke more.

The executives who run Time Inc. don't stand in supermarket lines, but they weren't born yesterday either, or the day before, when *Life* the picture weekly sold 8.5 million copies. They know about changing markets. According to one Time Inc. editor, *Picture Week* will not be a threat to *People*—"*People*'s such a juggernaut nothing could stop it." Another executive involved in the project rejects the notion that *Picture Week,* in seeking an audience different from those of the other Time Inc. magazines, cannot be a quality effort. "The same kind of sniping about being lowbrow greeted *People* eleven years ago," he says. "In no way will Time Inc. publish schlock."

The major question, of course, is whether Time Inc. will now get on with publishing *Picture Week,* whatever its brow level, or whether it will spend millions more in further tests. There are some publishers—for example, Condé Nast, Hearst, and similar privately held companies—that don't operate under the same constraints as a Time Inc. and might forge boldly ahead on faith. But public-stock corporations must appeal to Wall Street and an audience of security analysts. "A Si Newhouse can go on losing money with a *Vanity Fair* as long as he wants to; it's his money," says a Time Inc. executive. "But if we don't show movement, the security analysts poormouth us, our stock goes down, and we're vulnerable to takeover." Few Time Inc. people are unaware of the company's recent jittery performance on the stock exchange.

Picture Week's fate is also likely to affect some personal fortunes—for example, the eventual judgment on Richard Munro, 54, and his tenure as CEO, and, just possibly, the degree to which the 63-year-old Grunwald will have a say in picking the next editor-in-chief. "A success for *Picture Week* means Henry can decide the apostolic succession," says a former *Time* man. To complicate matters, Ray Cave, Grunwald's second-in-command and a candidate for the editor-in-chief job, is not considered a major fan of *Picture Week.* Cave lives with Patricia Ryan, who, as managing editor of *People,* is not a *Picture Week* fan, either. Within the Time & Life Building, enough subplots have been spun from the *Picture Week* scenario to keep a TV soap—or a new magazine—afloat for a year. ■


"BUT C TERINA…
WHAT DO S S.I. MEA
STILE ITALI NO. THE SYMBOL OF LEATHER GOODS FROM ITALY—LOOK FOR IT ON ANY ITALIAN BRANDS
SPONSORED BY THE ASSOCIATIONS OF ITALIAN FOOTWEAR AND LEATHERGOODS MANUFACTURERS, TANNERS, AND BY THE ITALIAN TRADE COMMISSION, N.Y.C.

The National Interest/Michael Kramer

HERE WE GO AGAIN

8 Americans For Th

OFF AND RUNNING: *George Bush at the testimonial for the late publisher William Loeb.*

The Races Are Really On

BY WITHDRAWING FROM THE 1988 PRESIdential race, Ted Kennedy has marked the campaign's official beginning. Which means it is no longer necessary to feel silly talking about a process that began the day Ronald Reagan was re-elected.

For now, as the Democrats scramble to fill the vacuum created by Kennedy's decision, the list of potential players is long—and growing. Gary Hart is conceded the early lead, simply because he has been around the track before and is well known to the activist electorate that will eventually choose the party's nominee. But front-runner-ship can be a dangerous thing—as Walter Mondale learned in 1984—and Hart has a large debt to retire before striking out again. Later this week, he is expected to begin the long march by announcing that he will not seek re-election to the Senate from Colorado in 1986. Others, like Governor Bruce Babbitt of Arizona, have already made similar decisions, and Jimmy Carter's rise from nowhere cautions against writing off even the most obscure contenders.

The most intriguing candidate—or non-candidate, if you listen to him—is Mario Cuomo. By force of his personality, forensic ability, and leadership of a state with many electoral votes, the governor of New York is a national power.

Cuomo also represents the Democrats' dilemma. Will the party revert to its New Deal–Great Society base, or will it ape the Republicans' recent success with an "us too" stance? Hearing Cuomo challenge America to "once again become a family," it is tempting to conclude that the governor stands squarely in the Roosevelt tradition. But rhetoric can be deceiving, and Cuomo's administration has been decidedly more conservative than his speeches suggest. As a shrewd politician, Cuomo will likely wait to see how the economy is doing toward the end of 1986 before emphasizing one approach over another, and those who predict that the governor will claim Kennedy's liberal mantle may well be wrong.

This is not to say that Cuomo is ideally positioned. Among other faults, which include an overly developed eagerness for revenge, the governor's words and actions are sometimes nothing short of incomprehensible. Cuomo's remarks following the murder of Mafia godfather Paul Castellano are a case in point. "You're telling me that the Mafia is an organization," said the governor, "and I'm telling you that's a lot of baloney." How's that for stupid?

Denying the Mafia's existence is as reprehensible as meekly accepting its permanence. A rush-hour double rubout on a crowded Manhattan street should occasion a war on crime, not a debate over terminology. And the governor should be the one to lead it. With the cynical already wondering if an Italian American can be elected president, Cuomo has provided ammunition his opponents will use to advantage if the governor enters the '88 campaign.

Compared with the Republicans, the Democrats are merely jockeying. Within the G.O.P., the battle to succeed Reagan is in full swing, and the field has already narrowed to two strong pretenders—George Bush, Reagan's institutional heir by virtue of his loyal service as vice-president, and Jack Kemp, the Buffalo congressman whose early advocacy of supply-side economics marks him as the president's ideological and spiritual heir.

Kemp's position at the pinnacle of conservative orthodoxy is giving Bush fits. For while the veep has shown impressive support among the party's leaders, and even among a fair number of diehard Reaganites, it is the vocal right that often decides the issue in Republican primaries, and among these fanatics, Kemp is strong.

In an attempt to solidify his base, Kemp is moving farther right on social issues like abortion, and Bush is moving right along with him. Bush's handlers insist the vice-president is simply being prudent. "It's a military strategy, really," says Lee Atwater, a key Republican adviser almost certain to be Bush's campaign manager for '88. "When the other guy moves, you follow—just to cover."

"To cover," Bush has scheduled four major appearances before hard-core conservative audiences. The first has already taken place—a dinner honoring William Loeb, the late publisher of the Manchester, New Hampshire, *Union Leader.* As newspapermen go, Loeb was about the most despicable. Among the men Loeb sullied with his mudslinging were "Dopey Dwight" Eisenhower, Nelson "Wife-Swapper" Rockefeller, "Jerry the Jerk" Ford, and Henry "Kissinger the Kike." (Twice, by the way, Loeb published his own birth certificate to prove that he himself was not Jewish.)

As James Reston said, "Honoring William Loeb is almost like honoring Joe McCarthy." And yet Bush did it—cheerfully, and despite the fact that he had suffered Loeb's wrath during the 1980 campaign. Bush is good at self-deprecation, and he recited almost every slur Loeb had visited upon him, and then dismissed it all as the way life is in "the rough and tumble of politics." "It was a class act for him to come," said Richard Viguerie, the conservative publisher. "He didn't hurt himself."

Maybe. The New York *Times* headline read BUSH FORGIVES AN OLD TORMENTOR. The question, though, is whether the Republican right will forgive him. To them, Bush is still a wimpy moderate—a per-

Photograph by Cynthia Johnson/Gamma-Liaison.

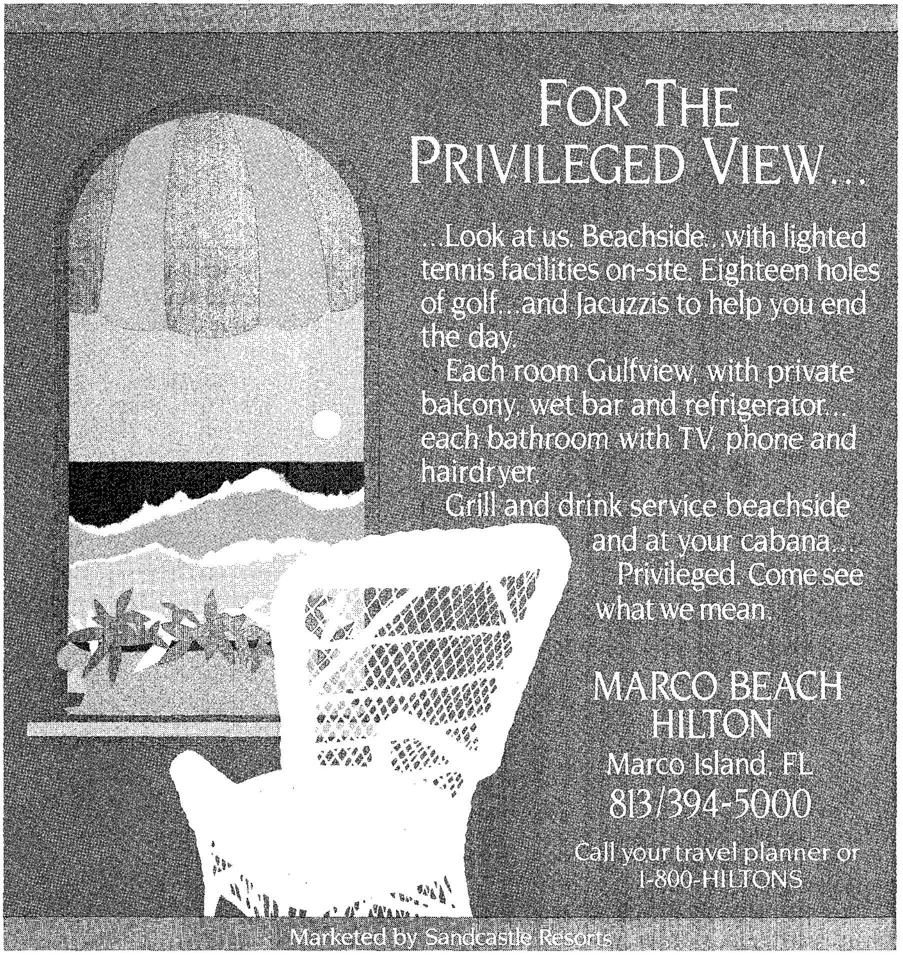
ception that may dog Bush even if he gets by the right's opposition and wins the Republican nomination. Bush's problem is that he is *too* loyal, and that he didn't become a believer until Reagan chose him for the second spot, in 1980.

No doubt Bush is making a calculated push for the "continuity vote," a strategy that foresees the country wanting to continue Reaganism after Reagan. But what people most admire about the president are his toughness and independence. A majority of the electorate in 1984 disagreed with Reagan on a range of issues but voted for him anyway. They did so because they viewed Reagan as a strong leader who would stay the course, and because they believed Jimmy Carter's constant wavering was the worst possible way to govern.

Bush's problem is that, unlike Kemp, he is perceived as having no strong views of his own and is thought capable of caving in to pressure. What Bush most needs to demonstrate is his own independence, if not from Reagan then from some of the issues the right holds dear. In a word, Bush needs to emulate Mario Cuomo's speech against the anti-abortionists at Notre Dame. He needs to stand up. And the logical place for Bush to show some guts is at the national right-to-life conference in Denver in June. There is a shade of difference between Reagan and Bush on abortion questions—Bush is more tolerant of abortion in some specific situations—and since the right-to-lifers are sure to go crazy if Bush presses his views, he should encourage the confrontation. A little heckling could go a long way. In the meantime, students of presidential politics should keep an eye on the New York State Conservative Party dinner later this month. Thanks to a clever schedule change by Kemp, he and Bush will appear together on the same program for the first time in months.

Mayor Culpa

ED KOCH HAS WRITTEN IN PROTEST. IN *New York*'s "Best of New York" issue, I wrote that "the Carol Bellamy campaign took the council president's strengths and squandered them: A woman perceived as honest and principled acted like the man she sought to replace." The mayor says, "The clear implication of that sentence is that I am dishonest and unprincipled." The mayor is right, and I regret the impression conveyed. I have said in the past, and believe still, that Koch has been a good mayor. And, in my opinion, he is an honest and principled man—although some of his political alliances, including, especially, his close relationship with Ramon Velez, are deplorable. What I meant to write was that during her race for the mayoralty, Bellamy mirrored Koch by affecting a shrill and carping manner. ▬



FOR THE PRIVILEGED VIEW...

...Look at us. Beachside...with lighted tennis facilities on-site. Eighteen holes of golf...and Jacuzzis to help you end the day.

Each room Gulfview, with private balcony, wet bar and refrigerator... each bathroom with TV, phone and hairdryer.

Grill and drink service beachside and at your cabana... Privileged. Come see what we mean.

MARCO BEACH HILTON
Marco Island, FL
813/394-5000

Call your travel planner or
1-800-HILTONS

Marketed by Sandcastle Resorts

STEINWAY & SONS
PIANOS

Our sales staff only wish they could take their work home with them.

It's not that they don't already own a Steinway piano, but staying after hours to experience the touch and tone of our new arrivals is in their blood.

They're practicing musicians and piano aficionados before they're ever Steinway sales people. And as musicians and experts, they know the best way to help you select your Steinway is through firsthand experience.

Ask them about our payment plans from as little as $137.89* a month, and discover how easy it is to take your Steinway piano home.

Steinway Hall *109 W 57th St., NY, NY 10019. (212) 246-1100. Open weekdays 9-6, except Thurs. 9-9, and Sat. 9-5. Free parking.*

*Based on purchase price of $5,825 including bench, plus applicable sales tax, 20% down, balance over 4 years at 14.5% A.P.R. Price subject to future change.

On Madison Avenue/Bernice Kanner

WHAT'S BRED IN THE BONE

Calcium Consciousness

ADVERTISING CAMPAIGNS HAVE LONG been built around fear—fear of body odor, bad breath, dandruff, even unsightly spots left by an inferior dishwashing detergent. Kellogg, the breakfast king, played on a more serious fear when it pitched its All-Bran as a sort of apple-a-day cancer preventive. And now, as if that weren't enough, the makers of calcium supplements have given us something else to worry about—osteoporosis.

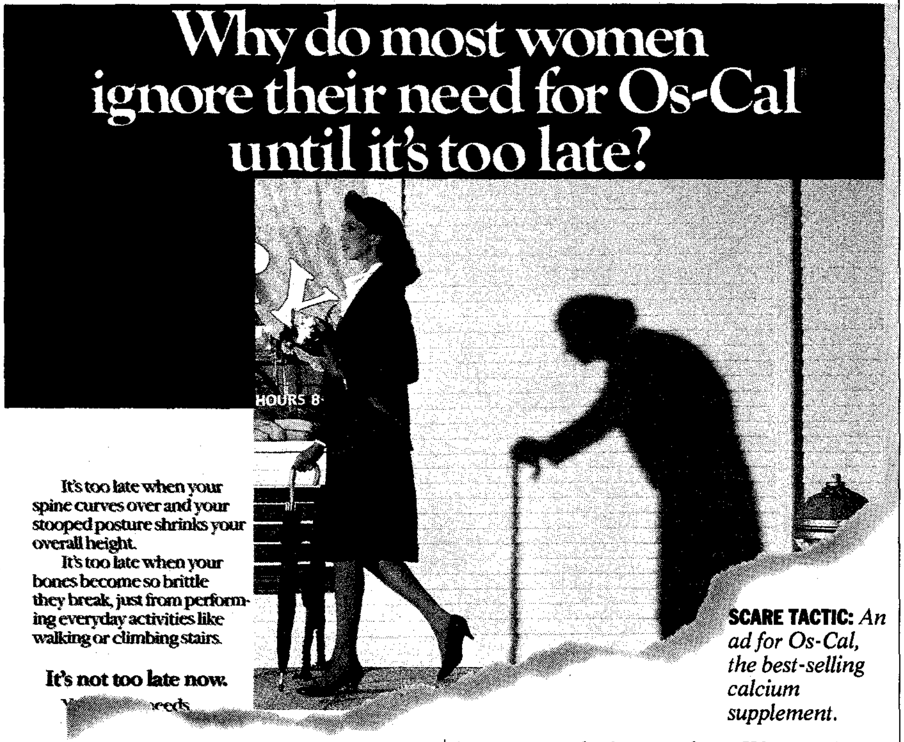
It is a bone-weakening disease characterized by brittle, porous bones that tend to fracture. Compression of the spine, and the resulting stooped, shriveled posture (the so-called dowager's hump), causes sufferers to lose four to eight inches in height. Doctors call osteoporosis the silent epidemic, because there are no warning signs. A bone fracture may be the first indication, and by then it's too late to remedy the situation. It afflicts between 15 million and 20 million Americans, particularly those who are small-boned, fair-skinned, and female. Indeed, women are four times as likely to get it as men, partly because they start with an average of 30 percent less bone mass; and the risk of developing it increases with age. It is more common in older women than arthritis, diabetes, heart attacks, or breast cancer—so common, in fact, that one out of every four white women over 60 will suffer from it.

High as it is, the incidence of osteoporosis should soar even higher, because Americans have drastically slashed their intake of milk and related foods—dairy products being the prime source of calcium—and begun gulping diet sodas and coffee, both beverages that drain calcium from the system.

Most women cannot afford to lose it: The National Center for Health Statistics estimates that about 80 percent of those over 35 get less calcium than the U.S. Recommended Daily Allowance of 1,000 milligrams for pre-menopausal women and 1,500 milligrams (the equivalent of about five glasses of milk) for post-menopausal women. The National Institutes of Health figures the average woman gets just about half the recommended dose. One reason is that some 50 million Americans are allergic to milk; still others are "allergic" to the high calories and cholesterol in dairy products. And other good sources of calcium, such as kale, turnip greens, and sardines with bones, are neither household staples nor on the menu at McDonald's.

When the body isn't getting enough calcium from external sources, it takes it away from the bones, thus weakening them. After menopause, estrogen-replacement therapy and taking the recommended daily allowance of calcium can slow this demineralization. But once osteoporosis has set in, no treatment can halt or reverse it. The key is prevention—building dense and healthy bones before the onset of menopause, after which they tend to lose density faster. In marketing terms, that means talking to women age 20 to 40—and, often, frightening them with visions of crippling disfigurement.

Such scare tactics have created the fastest-growing market in the whole vitamin-mineral field. "This market shot up 90 percent between 1984 and 1985, faster than the cough-cold, laxative, antacid, and analgesic markets," says Sam Alioto, product-group manager for Lederle Laboratories' Caltrate. "Total sales for calcium supplements in 1980 reached an estimated $18 million at wholesale," says Charles Rouse, public-affairs manager for Marion Laboratories, makers of Os-Cal. "Now sales are over $120 million [$160 million at retail], or almost seven times what they were in 1980." "Calcium is the vitamin-C or vitamin-E wonder drug of the mid-eighties," adds Paul Fraioli, group marketing director at Norcliff-Thayer, which makes Calcimax and calcium-carbonated Tums.


Why do most women ignore their need for Os-Cal until it's too late?
HOURS 8

It's too late when your spine curves over and your stooped posture shrinks your overall height.

It's too late when your bones become so brittle they break, just from performing everyday activities like walking or climbing stairs.

It's not too late now.

SCARE TACTIC: *An ad for Os-Cal, the best-selling calcium supplement.*

Os-Cal, with approximately a 30 percent dollar share of the market, is both the oldest and largest entry in the field. Lederle's Caltrate commands about 15 percent, and Nature Made, part of an extensive line of vitamins and minerals, 5 percent. Miles Labs' BioCal, Ayerst's Posture, and Mission Pharmacal's Calcet account for another 2 percent each. Dozens of other brands, private labels, and generic supplements make up the remaining 44 percent. Other giants have just entered the market: Warner-Lambert, with Suplical, and American Chicle, with Theracal. Norcliff-Thayer is testing Calcimax, and Lederle is about to introduce a combination iron-and-calcium supplement.

Osteoporosis isn't the only ailment spurring the calcium crusade. A new study from the Oregon Health Sciences University reveals that too little calcium—rather than too much sodium—may be the major culprit in high blood pressure. And, because of its ability to reverse the effects of a high-fat diet, calcium is being touted as a preventive for cancers of the colon.

The calcium crisis of the eighties seems to have arisen as abruptly as did the oil crisis of the last decade. Suddenly, doctors and their patients have discovered that osteoporosis need not be an inevitable part of the aging process. Much of that awareness has been fostered by

Marion Labs, a company launched in 1950 with Os-Cal as its first major product. "In the late seventies, we began a massive educational effort to inform women—through editorial, not advertising—of their calcium needs," says Rouse. "I'm proud to say we precipitated a lot of media interest."

The media interest may have precipitated medical interest. A study of America's eating habits sponsored by the Health and Human Services Department, which pointed out America's national calcium deficiency, certainly did. In April 1984, the National Institutes of Health devoted its Consensus Development Conference to osteoporosis. The conference, says Dr. William A. Peck, president of the year-old National Osteoporosis Foundation, "got people talking about a disease that really hadn't gotten any play before."

The media coverage also got drug companies—and other possible purveyors of calcium—excited. Lederle brought its Caltrate from concept to marketplace in a record nine months (the normal lead time for a new product is two years), introducing it in January 1984. Shortly thereafter, Miles came out with BioCal, directed to physicians only, and Norcliff-Thayer began testing Calcimax.

Ironically, though the target audience for these supplements is women in their twenties and thirties—who can stockpile calcium in their bones now, to be depleted later—it is women 35 and over who are most receptive to the advertising, says Fraioli. Those who take the pills tend to be slightly upscale, more urban than rural, and overwhelmingly white.

Now that the calcium field is getting crowded, companies are trying to carve out individual niches for themselves and corral a greater share of the $160-million-and-growing market. Lederle claims its Caltrate tablets are "smaller and film-coated so they're easier to swallow than bulky bargain brands." In other ads, it boasts that Caltrate has "20 percent more calcium than Os-Cal 500—and more than any other leading brand" and proffers discount coupons and bonus packs "to make fighting calcium deficiency even easier." Though the company has talked up osteoporosis as a subject for health articles, it has steered away from frightening visions of the Big O in its advertising. "We didn't want to terrify the consumer," says Alioto. Instead, Lederle stuck with a milk story. "As a little girl, you needed calcium every day to make bones strong," begins one commercial. "As an adult, bones still need calcium to stay healthy. Stop drinking milk and a prime source is gone!" The spot goes on to suggest adding Caltrate to one's diet as a source of "more pure calcium than a half-quart of milk—without the calories!"

Although Miles is promoting BioCal in medical journals, its ad would be equally at home in women's magazines. DANGER, WET FLOOR reads the sign as a gray-haired shopper is caught in midair—groceries and purse flying—before the fall. But this pitch goes beyond the broken-bone scare sell: "Unlike other products which contain oyster shell, bone meal or dolomite, BioCal is made with pure calcium carbonate and is free of the salt, sugar, sand, and artificial coloring found in some calcium products."

Pioneer Os-Cal, which once relied on doctor recommendations alone and was available exclusively in drugstores, is now sold in supermarkets, health-food stores, and general-merchandise emporiums, and is advertised in women's magazines and on TV. "Why do most women ignore their need for Os-Cal until it's too late?" asks the headline above a picture of a young woman with good posture walking in front of the silhouette of a stooped, older one with a cane.

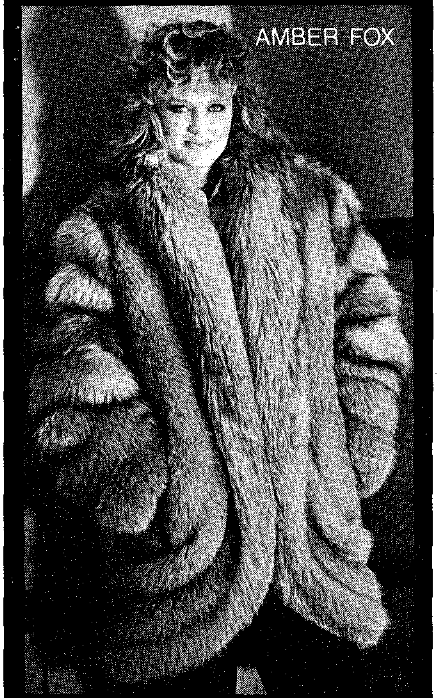
A commercial for Avail, Norcliff-Thayer's "calcium intensive multivitamin for women," features a mother declaring her determination to stay an inch taller than her teenage daughter by munching Avails. Glenbrook Laboratories has earmarked about $15 million to tell the world about Calcitrel—"the woman's antacid with a calcium bonus." Ads for Di-Gel call attention to its calcium content, while a new Rolaids formula boasts that it is rich in you-know-what. But both of those, along with Mylanta, contain aluminum, which can rob the body of calcium. Seventy-year-old Tums is cashing in on its principal ingredient: calcium carbonate. And, compared with the supplements, it's cheap: 60 600-milligram supplement tablets fetch around $8, whereas a bottle of 75 Tums goes for slightly more than $2.

The principal dietary source of calcium is also riding the calcium-consciousness wave. The National Dairy Board has allocated $17 million to tell the calcium story, and the California Milk Advisory Board is producing commercials that stress getting calcium "the natural way." "Women are getting the message," says the Milk Board's Adri Boudewyn. After years of decline, consumption of whole, skim, and low-fat milk collectively is up 1.5 percent.

As with most good things, however, it is possible to have too much calcium—a fact that, not surprisingly, the ads fail to mention. According to the Mayo Clinic, too much calcium can increase the risk of kidney stones. Still, it's safe to say that the calcium crusade will only expand. Fraioli expects sales to double or triple in the next few years. "Many future sales will be to men worried about high blood pressure and colon cancer," he says.

As for me, I like getting my calcium the old-fashioned way. Along with cookies, of course. ▬

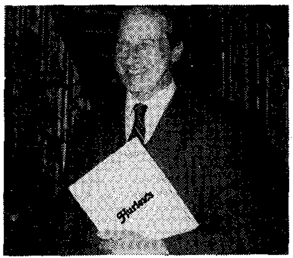
Sdrougias Furs



330 Seventh Avenue
2nd Floor
New York, N.Y. 10001
(212) 563-1730
Open 7 Days

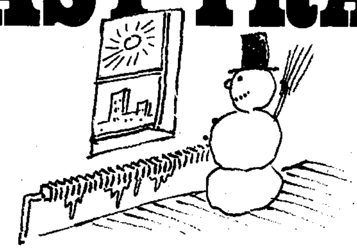
At
Hurley's
Saloon

"I greet all my guests by name, time after time!"
"What is your name?"



Adrien
Adrien Barbey Prop.
Hurley's
A landmark since 1892
Corner 49th St. & Avenue of the Americas
Open for lunch, dinner and supper/7 Days a Week
Reservations: 765-8981
Moments from all theatres/Special parking rates

FAST TRACK



AMENITIES

Security Check

A LAVISH FUR BEING THE coat of choice these days, some restaurants around town have come up with a safe new system to keep track of winter garb. Instead of exchanging coats for numbered tickets, the host writes the hanger number in the reservations book, next to the customer's name. This way, at meal's end, rather than watch the patron fumble for a ticket, he discreetly glances at the book and has the right coat fetched.

Devon House's owner, Yvonne Scherrer, borrowed the system from Pan Am in 1981, after she left her job as a stewardess and opened the restaurant.

"On first-class flights to London, the right coats were always waiting. I wanted the same convenience for my customers," says Scherrer. "We also have a special notation for furs, and keep them locked in the office downstairs."

"It's important that our patrons are at ease," says Mario Ivanov, of Stella del Mare, which has a similar coat-check method. "This way, there is no panic over a misplaced ticket, no pawing through the coats."

But some restaurants prefer the traditional system, despite its problems. "People here tend to get very relaxed—so relaxed they often lose their tickets," says Kevin Dillon, a manager of Smith & Wollensky. "Then we identify the coat by what's in the pockets. It's not a very fancy idea, but it usually works." PEGGY TYRE

PRICES

HERE'S WHAT IT COSTS TO participate in winter sports around here these days:

☐ Skating at Rockefeller Center, $8 for adults, $6.50 for children, for a 90-minute session, plus $3.50 for skates.

☐ Skating at Sky Rink (450 West 33rd Street), $6.50 or $7, depending on the time of day, for an hour and 45 minutes, plus $2 for skates.

☐ All-day downhill-skiing pass at Hunter Mountain, Hunter, New York (518-263-4223), $25.

☐ One-day rental of cross-country skis, boots, and poles at Scandinavian Ski Shop (40 West 57th Street), $12.95.

BRIEF LIVES

CASTER OF THOUSANDS

WHEN FRED ZINNEMANN, THE DIRECTOR of *Julia,* was in London and needed 40 convincing New Yorkers to fake Sardi's, he called Sylvia Fay. So did Marshall Brickman, when he required three extras who could play "white bread" FBI agents from the front and Chinese businessmen from the back; Fay had them on the set at six the next morning. And when the director of *Doubletake,* a made-for-TV movie, asked for a lute player with hands like Richard Crenna's, Fay delivered four for him to choose from.

Last year, Fay, who is New York's busiest casting director for extras, supplied 10,000 of them for movies, TV shows, and commercials. "Anybody could supply bodies," she says. "They hire me because I deliver a particular look." Fay's cluttered office on Park Avenue sounds like a commodity exchange: Two months ago, she and her five assistants were combing their files for five totally bald men to play Hare Krishnas. In December, they were searching for 30 long-haired types to provide the background for a sixties scene in the new Robert Redford film, *Legal Eagles.* For a recent episode of *The Equalizer,* they cast, in just two days, more than 300 extras—including 200 older people, bums, Hasidim, nurses, bank executives, cops in uniform (some of New York's Finest are also card-carrying members of the Screen Actors Guild)—and stand-ins (extras who substitute for actors while a shot is set up). "Series are real killers," says Fay, "because we never repeat a face—I'm not gonna give them the same person as a hooker in one episode and a yuppie in the next."

Fay: "We never repeat a face."

Fay, who will "hit you in the face" if you ask her age, started out as an extra, appearing as background in about ten films. "I wanted to put my brains to better use," she says, "and there were two production guys who believed in me." They got Fay her first casting job, on *The Pursuit of Happiness* in 1969, and as New York's film business has boomed, so has Sylvia Fay's.

She still shows up on every set with her Maltese, Mr. Chipps, and God help the extra who doesn't dress to her specifications, wears too much makeup, or asks too many questions. "I want New York background to be tops," says Fay. "And I don't mean a set filled with gorgeous suntanned people—I mean faces, New York faces, on actors who look like people." JUDITH KATZ

Photograph by Don Hamerman. Illustration by Guy Billout.

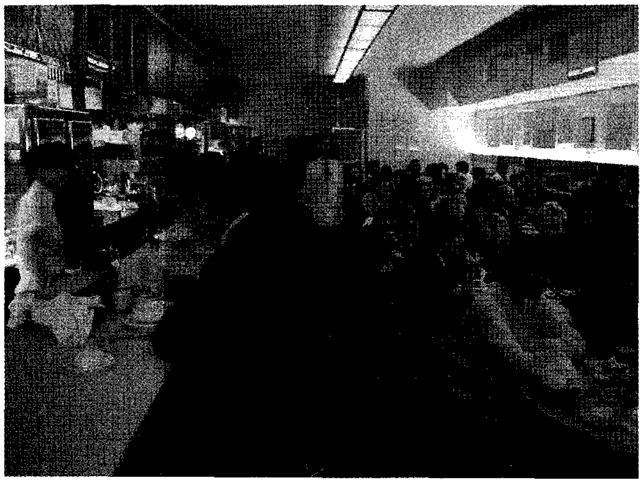
CHOW

COFFEE-SHOP CHIC

AT ONE IN THE MORNING, the garbagemen collect the trash from in front of Restaurant Florent, a brasserie–coffee shop at 69 Gansevoort Street, near Greenwich Street. But before they haul away the bags, they step inside for a cup of coffee and join the Florent regulars—costumey Brits, fast-talking Frenchmen, downtown artists, uptown yups—who are eating boudin noir, escargots, and couscous.

New York's hottest downtown eating spot is no more than a revamped 1943 coffee shop on a grimy side street in the wholesale-meat district. And even though banquettes, new tables, and a bistro menu have been added, the place still has the quilted-steel backsplash behind the counter and a folksy Formica feel. The price of a three-course meal is $15. Is Florent popular because of its all-souls blend of customers, or is it just a welcome relief from the high-style spots? "People don't want designer restaurants anymore," says Florent Morellet, the smiley 32-year-old owner. "Here they can relax."

But Morellet has nothing against designing his clientele. Last spring, he asked 45 friends (among them, Claes Oldenburg and Christo) each to suggest 25 people he should invite to an opening at the Brooklyn Museum for his father, the artist François Morellet. Then Morellet *fils* added several hundred of his own friends to the list. In September, when he opened Florent, he let all 1,500 know about the restaurant. So it's no wonder that when the British socialite-painter Duggie Fields arrived in town for a short fall visit, seven of *his* friends told him about Florent.



Florent's counter culture.

English photographer Timothy Street-Porter, who eats at Florent when he's in town from Los Angeles, likes the way Morellet "has taken diner décor and given it an idiosyncratic mood—plus its 'travel theme.' " He's referring to the cheapo airfares and the maps (some of imaginary places) posted over the counter and banquettes.

Says Morellet, who managed La Gamelle and L'Express for seven years, "The coffee shop is the only place where the blue-collar worker can meet the artist." There are already glimmerings of his desired mix—and now that Florent has opened for lunch, butchers come in from the neighborhood.

Morellet hopes the butchers will keep coming back while he turns the restaurant into a 24-hour operation. Then it would be like Les Halles, where dawn would find a butcher in a bloodstained apron sitting next to a glamorous lady after a night on the town—and both could enjoy a good meal. BARBARA COSTIKYAN

THE PASSIONATE SHOPPER

They Do 'Ran Ran'

Ghostbusters BUTTONS YOU expect, but T-shirts for *Ran,* Japanese director Akira Kurosawa's epic new film adaptation of *King Lear*?

Yet there they are—not only T-shirts but cotton scarves printed with Japanese characters, silk-screened prints, sets of postcards, and a *Ran* picture book, all on sale at the Ronin Gallery (605 Madison Avenue, near 57th Street), starting January 2.

"It's a very common idea in Japan," says gallery director Roni Neuer. "They're very into this kind of thing."

Minor *Ran* items will go for under $25 each, but the gallery will also be selling limited-edition lithographs of Kurosawa's sketches for the movie. A set of six lithos sells for $6,000. *Ran*-abilia won't be available in theaters, and although *Ran* fever has hit New York, there are still no plans for a novelization.

AMY VIRSHUP

Ran-*abilia rampant at the Ronin.*

Photographs: top, Allan Tannenbaum/Sygma; bottom, William Guillen.

NIGHT CRAWLER

THAT'S ENTERTAINMENT

'WILL YOU BE MY ELF?" The tall, campy Santa Claus was talking to a crisp executive at the Potamkin Cadillac company Christmas party.

"Uh, no, thank you," said the executive.

"Say 'Ho, ho, ho,' " said Santa, shoving a red elf cap onto the man's head.

"No, no, no!" said the man, but too late. "Ho, ho, ho," he said with resignation.

"You make a fabulous elf," said Santa. "Meet me upstairs in twenty minutes."

Across the Pierre hotel reception room crowded with 450 people in tuxedos and gowns, a man wearing a huge Ronald Reagan head (a Band-Aid across the nose) made cocktail chatter. A two-headed hermaphrodite did a little dance. An artist in straw hat and purple Lycra pants painted a glitter heart on a woman's chest. A group stood solemnly around him and watched as his paints spread across the woman's cleavage.

"Most of the guests tonight expected a fairly predictable social event," said Stewart Feinstein, 43, a former third-grade teacher who now runs Le Clique, an improvisational troupe that seems to be the latest in corporate party-giving. "Instead, they got an adult fantasy, a *happening* where the walls between performer and artist are broken down." For between $5,000 and $20,000 a night, Le Clique has been breaking down the walls at parties for the likes of Donald Trump, IBM, Manufacturers Hanover, and Timex. Feinstein first deployed his performers at bar mitzvahs in 1980, and by 1983 he'd moved into the hotel and corporate markets, now the heart of his business. Le Clique performed at twenty events during December, not all of them as uninhibited as the Potamkin affair. "When we did the French-American Chamber of Commerce at Regine's, they didn't want any of our crazy stuff," said Marlene Feinstein, Stewart's wife and partner. "The French are much more reserved and laid back. Americans are splashier. Americans like to party."

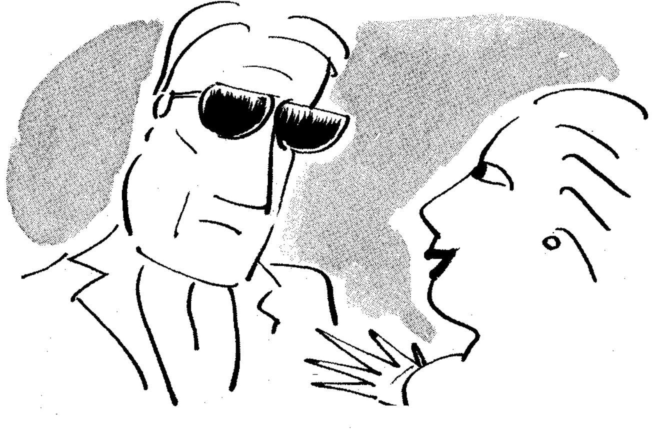
Le Clique's Reagan.

"Are you ready to party, Potamkin people?!" Stewart Feinstein, a stocky man in a white dinner jacket, black shirt, white shoes, aviator glasses, and a helmet of blond hair, stood at the microphone in the Pierre ballroom. The friends and employees of Victor Potamkin had been led to their tables by Le Clique players in Navy whites. "They're supposed to be showing you they're going aboard a cruise ship," explained Marlene Feinstein. "Then they take the Navy hats off and become these Oriental people in a Japanese nightclub singing 'Anything Goes.' " Later, said Marlene, there would be "a futuristic space ballet and a *Chorus Line* production number with the dancers wearing big heads of Broadway people like Liza Minnelli and Bob Hope that these people will recognize immediately." But now there were "Oriental" women on stilts moving through the crowd, music booming, Le Clique dancers steering Potamkin men and women onto the dance floor. "Loosen up those ties," said Stewart. "Here we go. Are you feeling good? I can't hear you! Are you feeling good?"

Off to the side, a Potamkin executive described another Christmas party he'd organized. "We've used Le Clique for years, and we were Le Clique'd out. So we hired another company, but they weren't as good." He swept an arm around the room. "They didn't have all *this*."

ERIC POOLEY

PEN & PENCIL



"I just know *that you used to be famous. Who were you?"*

ANTHONY HADEN-GUEST

CALL FROM CHICAGO

The Mint War

FRANGO MINTS ARE TO Chicago what Nathan's hot dogs are to New York. Chicagoans visiting ex-Chicagoans can expect to be turned away at the door if they fail to arrive carrying a $9.75 one-pound box of Frangos. The house-brand chocolate mint at Marshall Field's since 1929 (the name was changed from Franco to Frango during the Spanish Civil War), Frango Mints now account for close to $10-million in annual sales for Field's.

In October, Carson Pirie Scott, a downtown Chicago department store that in the past two years has successfully spiffed up its image—adding pricey men's and women's clothing departments and a chic housewares floor—took direct aim at the sacrosanct Frango and began making a competitive mint it calls the Pirie Mint.

The confection looks, tastes, and is priced like the Frango Mint, even though it's made at a suburban Chicago candy factory (Frango Mints are whipped up in the kitchens of Field's flagship store). So far, Carson's has been pretty quiet about its new mint, but that will all change in 1986. Spokeswoman Kate Walsh promises "fanfare, vigor, and advertising." With both Frango and Pirie mints in its midst, the City of Big Shoulders is in danger of becoming the City of Big Hips.

LEAH ROZEN

Photographs: top, R'am; bottom, Bettmann Archive.

RUTH RECOMMENDS

BY RUTH GILBERT

Make myriad New Year's resolutions so you're left with some once you start breaking them. Try "No lying, no swearing, and no consuming sugar, salt, cream, coffee, meat, or anything delicious."

'GERTRUDE STEIN AND A COMPANION'

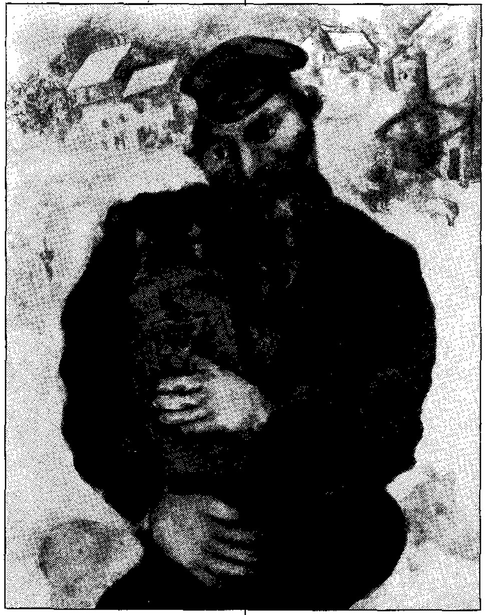
Marian Seldes (top) and Jan Miner star in Win Wells's play as Alice B. Toklas and Stein, two of the most extraordinary women of their time. It's previewing at the Lucille Lortel Theatre prior to a January 9 opening.

'THE SHOP ON MAIN STREET'

Lilia Skala, so marvelous in Lilies of the Field, *stars with Gregg Edelman in a new musical based on Ladislav Grossman's novel. It's previewing now and opens January 2 at the Jewish Repertory Theatre.*

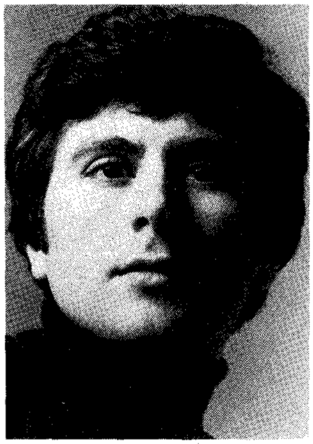
THE JEWISH MUSEUM

"The Circle of Montparnasse: Jewish Artists in Paris 1905–1945," a striking exhibition featuring works by Amedeo Modigliani, Jacques Lipchitz, and others, is on view through February 2. Below is Marc Chagall's Jew With Torah *(1925).*



GILBERT & SULLIVAN

John Reed, O.B.E., a D'Oyly Carte star of great repute, performs through January 5 in Iolanthe: or The Peer and the Peri *at Symphony Space. His patter songs have been a joy to hear for 25 years.*



'PAVAROTTI PLUS!'

No, that's not the world-renowned Pav above, it's a coming-up-quickly tenor by the name of Jerry Hadley, who is a definite "plus." Others are Kathleen Battle, Carol Vaness, Simon Estes, Susan Dunn, and more. The three-hour concert is being telecast live January 6 at 8 p.m. on Channel 13.

Photographs: top left, Peter Cunningham; top right, Christian Steiner; bottom left, Adam Newman; bottom right, Lee Snider/Photo Images.

New York

After 'BIG PAUL'

THE MOB'S NEW DIRECTIONS·BY NICHOLAS PILEGGI

When "Big Paul" Castellano and his driver, Thomas Bilotti, were shot to death in front of Sparks Steak House, neither man was carrying a gun. There was no backup team of armed hoods to protect the 69-year-old boss of the Gambino crime family. The restaurant he chose for what turned out to be his final appointment was not a dimly lit mob rug joint in Bensonhurst but a busy, midtown steakhouse that caters to businessmen with expense accounts. Earlier in the day, while meeting with his lawyer, Castellano had left his car unattended on West 43rd Street, near Fifth Avenue, long enough to get a parking ticket. He'd even written "Sparks 5:30" in his pocket datebook—though top mobsters are normally obsessively secretive about their personal schedules.

In fact, until Paul Castellano met the men who were waiting to kill him, there was very little to distinguish the city's most powerful crime boss from any other businessman rushing through his day.

Until that moment, Castellano had always been insulated from the mob's fireworks. He was on trial for running a stolen-car gang that had committed 25 murders to eliminate witnesses and competitors, but none of the government witnesses had ever directly linked Castellano with any of the murders. One of the prosecution's own witnesses had testified that Castellano was "perturbed" when he learned that members of the ring had killed the nineteen-year-old girlfriend of a suspected informant.

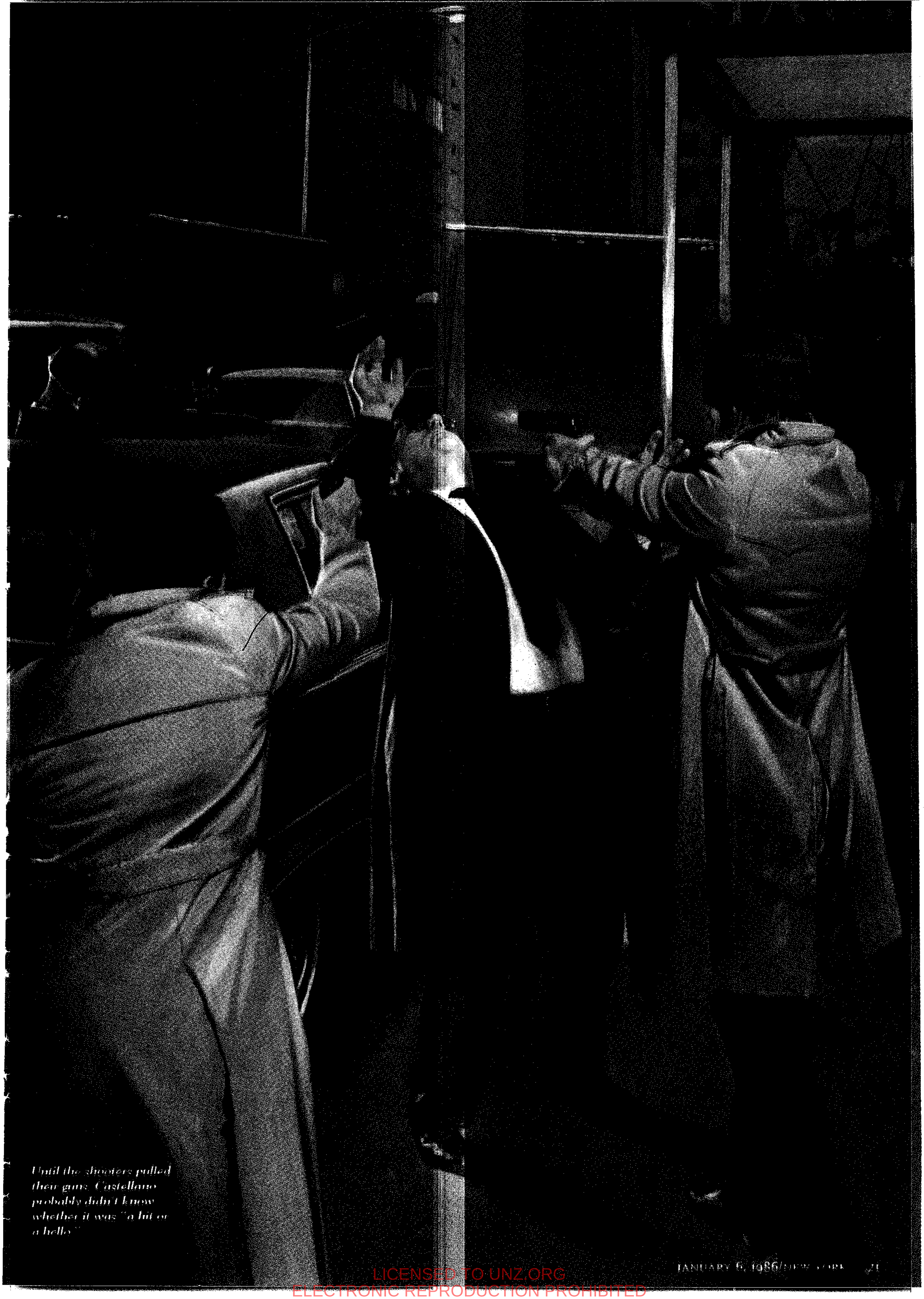
Paul Castellano was probably the most sophisticated of the city's crime chiefs. He had expanded the mob's influence in such areas as food distribution, the garment trade, construction unions, and the trucking industries. He thought of himself more as a businessman than as a hood. In fact, he was probably losing sight of the world in which he had been raised. His ultimate strength, of course, was based not on his business acumen and management skills but on hit men and goons.

Castellano might have been able to work a balance sheet as well as any M.B.A., and he might have been able to discuss labor relations and distribution problems with corporate types such as chicken tycoon Frank Perdue, but Castellano's real power rested in the hands of men who could be counted on to enforce his decisions and keep things in line. Organized crime, after all, has always belonged to the shooters.

With the murder, the Gambino crime family stays firmly in the hands of the shooters. Law-enforcement officials suspect that the hit was ordered by John Gotti, a hard-nosed, 45-year-old Howard Beach hood who headed one of the family's toughest and most ambitious crews. Gotti was one of 22 capos under Castellano, but many of them are in their seventies and eighties. Indeed, the only capo of influence as young as Gotti was Bilotti, the driver who was rubbed out with Castellano.

Whereas Castellano thought of himself as a businessman, Gotti is in the line of the traditional mob bosses who earned their bones on the street. He has been arrested nine times since 1958, according to the police, and he's not against using his fists in street brawls—the kind of petty violence that would have been unthinkable to Castellano. Federal agents say Gotti's position in the Gambino family was solidified when he and other hoods murdered a Staten Island bartender in 1973 in retaliation for the death of

ILLUSTRATION BY ALAN REINGOLD



Until the shooters pulled their guns, Castellano probably didn't know whether it was "a hit or a hello."

RECENT INVESTIGATIONS SHOW THAT THE CRIME FAMILIES WORK TOGETHER TO A REMARKABLE DEGREE.

Carlo Gambino's nephew during a kidnapping. Gotti eventually pleaded guilty to attempted manslaughter and wound up serving two years of a four-year sentence.

Gotti is currently facing federal racketeering charges that he led a crew that stole clothing from Kennedy Airport, ran two gambling enterprises, operated a loan-sharking business, and staged two armored-car robberies that netted $1 million. But he also faces state assault and robbery charges stemming from a 1984 parking dispute. According to the Queens district attorney, Gotti and an associate were double-parked on a Queens street when a motorist whose car was blocked began honking his horn. The motorist told police that before he was able to drive away, he was slapped and punched and his $325 paycheck, tucked into his shirt pocket, was stolen by the two men. (A far more disturbing incident occurred several years ago, though Gotti's role in it is unclear. A neighbor driving a car accidentally struck and killed Gotti's twelve-year-old son, who had darted into the street on a bike. Several months later, the neighbor disappeared after witnesses saw him being forced into the backseat of a car by some men. He hasn't been seen since.)

MOVING UP?: *John Gotti is an old-line street tough, cops say.*

The apparent ascension of Gotti, who has denied any involvement in the Castellano murder, demonstrates another piece of modern mob sociology—how the family renews itself with muscle, not blood. The natural heirs to the Gambino and Castellano crime legacy have shown little interest in taking over the family business, according to the police.

Carlo Gambino's sons—Castellano's nephews—Joseph and Thomas Gambino are partners in a successful garment-center trucking company, Consolidated Carriers Corporation. The company has a virtual monopoly on garment deliveries throughout the city, and according to state senator Franz Leichter, Joseph Gambino is a controlling factor in garment-trucking trade associations and a major influence in the city's burgeoning sweatshop industry. In addition to being a legitimate businessman, Joseph Gambino did very little to ward off mob ridicule when, recently, it was reported that he spent his weekends as a pastry chef in Nightfalls, a Bay Ridge restaurant, and had even instructed students in baking rugelach at a Staten Island cooking school.

Castellano's sons Paul junior and Joseph are legitimate poultry distributors, and according to federal authorities, another son now runs a successful Staten Island–based cement-mixing business.

The Feds have pointed out that the Castellano sons and the Gambino brothers apparently haven't encountered the kinds of problems that other legitimate businessmen sometimes find in the trucking and cement industries. The sons and brothers haven't been required to make payoffs, the Feds suspect, and their immunity is believed to have angered some ambitious capos. With the passing of the guard, the young Castellanos and Gambinos may be forced to toe the line.

That may be one of the few overt results of the Castellano murder. It's too early to tell exactly how the transfer of power will take place within the Gambino crime family—Gotti's future role, for example, is unclear. But what does seem likely is that the transition will be smooth. The hit was almost certainly sanctioned by the bosses of the city's four other crime families, who are interested in seeing that Gambino crime-family enterprises continue to thrive. In the short term, the mob operations will be run by the family capos, who've been managing them all along. There'll be no moratorium on shakedowns, payoffs, drug deals, loan-sharking, hijacking, gambling, or any other mob racket.

"The criminal apparatus is in place," says Edward A. McDonald, head of the Organized Crime Strike Force of the Eastern District of New York. "It doesn't go away after one of the bosses dies or after we've sent a boss to prison."

RECENT INVESTIGATIONS have shown that—counter to long-held beliefs—the families work together to a remarkable degree. Control rests not with any one boss but with the "Commission," the heads of the city's five families. These included Genovese boss Anthony "Fat Tony" Salerno, Lucchese boss Anthony "Tony Ducks" Corallo, Colombo acting boss Gennaro "Gerry Lang" Langella, Bonanno boss Philip Rastelli, and, until December 16, Gambino boss Castellano.

Trials and wiretaps in the last few years have provided prosecutors with a rare glimpse of how the Commission works. The construction industry, for instance, appears to be controlled by the mob through its domination of certain key unions. Builders are forced to buy labor peace, since a wildcat strike or sluggish deliveries by one of the unions could cost a builder most, if not all, of his profits. The payoffs within the construction industry have been so pervasive and systemic that the payoff rate is well known. There's no haggling over price. Major builders who deal with the mob-run unions pay a 2 percent kickback on multi-million-dollar projects, the Feds said. Builders with contracts of less than $1 million pay 1 percent to ensure labor peace.

Several construction-company executives testified in federal court last month that a reputed Colombo soldier, Ralph Scopo, accepted hundreds of thousands of dollars in kickbacks for mob bosses between 1981 and 1984. At the time, Scopo was getting $305,000 a year as

Photographs: New York *Daily News.*

TURNING POINT: *The death of Aniello Dellacroce may have been key.*

president of the Cement & Concrete Workers District Council of the Laborers International Union—$104,000 in salary and $201,000 in "other disbursements," according to union records entered into evidence.

Anthony Rivara, a subcontractor who was working on the Delta Air Lines building at La Guardia Airport in 1981, testified that he had to pay 2 percent of his multi-million-dollar contract to Scopo or lose the deal. Rivara said that at first he tried to avoid paying off anyone, but then Victor Wortmann, the project's general contractor and the man from whom Rivara had received his contract, showed up at the building site and told him to call Scopo.

"[Wortmann] walked up to me in the mud . . . wearing a three-piece suit. [He said], 'Go deal with Ralph Scopo,' " Rivara said.

"I called Ralph Scopo right away," Rivara continued. "I didn't have a signed contract with [Wortmann]. I wasn't losing this job."

Rivara said that he agreed to give Scopo a $15,000 down payment, but that when he handed Scopo only $5,000 as his first installment, Scopo became suspicious.

"He told me this story about another guy who beat him, who had to go down to a restaurant in Little Italy to meet with [Scopo's] partners and friends," Rivara said. "I didn't want to have to go down and sit with three or four guys with big necks."

THE MOB'S INFLUENCE WITH Teamster Local 282, the union that represents drivers and workers in the concrete-and-cement industry, has been cited as one of the reasons the cost of concrete in the city is higher than anywhere else in the nation. Rudolph Giuliani, the U.S. attorney for Manhattan, claims that as much as 25 percent of some construction contracts goes directly into the mob's pocket.

"None of this could exist without an ample supply of ostensibly legitimate businessmen looking to maximize their profits and a remarkably compliant union willing to look the other way," Edward McDonald says. "For instance, a crooked businessman can save from one quarter to one third of his payroll costs if he can pay his employees off the books and pocket the withholding taxes and health benefits. We've even found unscrupulous businessmen who've gone to the mob to create union problems for their competition.

"The mob has expanded from its traditional head-breaking," McDonald adds, "and today it often serves as the conduit, the middlemen, between people trying to cut corners and get rich quick."

FBI tapes made in Castellano's house in 1983 verify McDonald's analysis. The bugs picked up Castellano talking to members of the Colombo crime family about splitting payoffs from two union locals representing about 205,000 hotel and restaurant workers in New York City and Long Island.

Last November, during a racketeering trial of the Colombo crime family, federal prosecutor Bruce Baird told the court that you could hear Castellano and other mobsters boast about their control of the restaurant-workers unions.

"Restaurants that want to operate freely," Baird said, "that want to pay less in wages or to pension and welfare funds, restaurants that want the lease to a former restaurant that closed down owing money to the union, restaurants that want to [avoid being] bound by union work, can do so if they pay."

Even the Gambino family's traditional Brooklyn-waterfront turf has been stretched to include other crime families—an arrangement that has been eased by the departure of most of the city's dock activities to Staten Island and New Jersey. The Gambinos had dominated the Brooklyn waterfront for almost 50 years, since the days when Carlo Gambino's predecessor, Albert Anastasia, ruled the family. Today, the DeCavalcante and Genovese families of New Jersey share in most of the payoffs from stevedore companies and truckers, law-enforcement officials say.

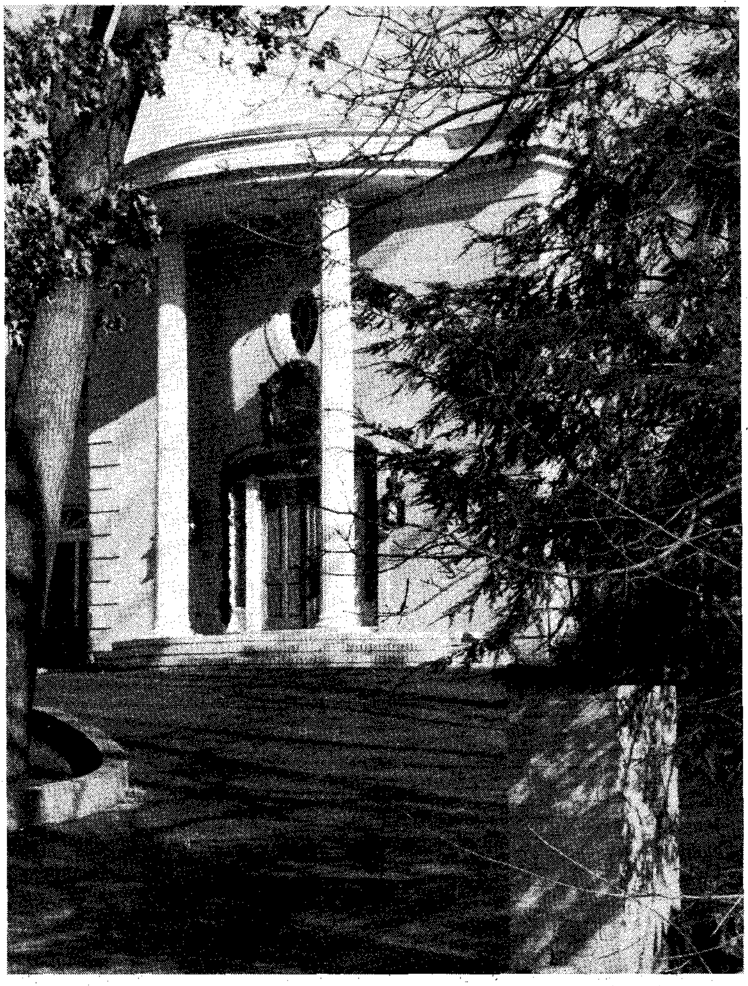
WITH TIME RUNNING OUT FOR DELLACROCE, GOTTI BEGAN MAKING THE ROUNDS OF MOB SOCIAL CLUBS AND HANGOUTS.

PROSECUTORS SAY THERE IS NO question that Paul Castellano helped push the city's crime families into the subtler forms of corruption and kickbacks. He was the kind of mob boss who was much more likely to be seen walking into a bank than into a mob social club. But there is also no question that some of the mob's less resourceful thugs were unhappy with the leadership he was giving their crime family.

The complaints about Castellano go back to 1976, when he first inherited his leadership role after the death of his brother-in-law, Carlo Gambino, law-enforcement authorities say. Gambino was an old-world Mafia boss for whom blood relations counted more than anything. Over the years, Castellano—whose sister, Kathryn, was married to Gambino—had emerged as the don's closest adviser. Aside from a conviction for robbery in the 1930s, Castellano's record was relatively clean. He served only a brief contempt sentence in 1959, for refusing to testify before a grand jury investigating the mob's Apalachin meeting, which he had attended with Gambino.

When Castellano took over the largest and most powerful of the city's crime families, he was surrounded by tough and loyal supporters. The bread-and-butter mob work of robbery, extortion, loansharking, hijacking, drugs, and murder was handled by trusted lieutenants and aides. The men running the moneymaking operations routinely kicked a portion of their profits up to the boss—the traditional trickle-up system of crime-family cash flow. Bosses like Castellano, or, more likely, their top aides, are forever being presented with envelopes stuffed with cash.

The Gambino crime family prospered under Castellano. At the time of his death, he presided over a crew of 250 members, at least 550 associates, and thousands of marginal hoods and quasi-legitimate businessmen.



BUGGED: *The Feds taped conversations in Castellano's Staten Island home.*

More recently, however, Castellano had been so consumed by his legal problems—he was facing five other federal and state indictments in addition to the current car-theft and murder trial—that many of his men and his peers thought he was no longer concentrating on the day-to-day details of running a crime family. Others felt he was too miserly and cautious. His control seemed to be weakening.

"With all the trials, he was going to be in litigation for a long time," says Ronald Goldstock, head of the state's Organized Crime Task Force. "He couldn't pay attention to business, and that was a problem with family members."

On a bug planted in a car used by Lucchese crime boss "Tony Ducks" Corallo, Castellano was ridiculed almost daily. Corallo's driver, for example, griped that Castellano couldn't "control" Teamsters Local 813, even though he collected a $50,000 payoff from a carting-owners association for guaranteeing labor peace. The driver, Salvatore Avellino, complained about the fat envelopes of cash he delivered to an ungracious Castellano in various restaurants around the city.

"Forget 'Thank you.' 'Thank you' I don't expect . . . ," Avellino grumbled on the tape. "Twenty thousand, thirty thousand, fifty thousand . . . I can't even f------ carry them."

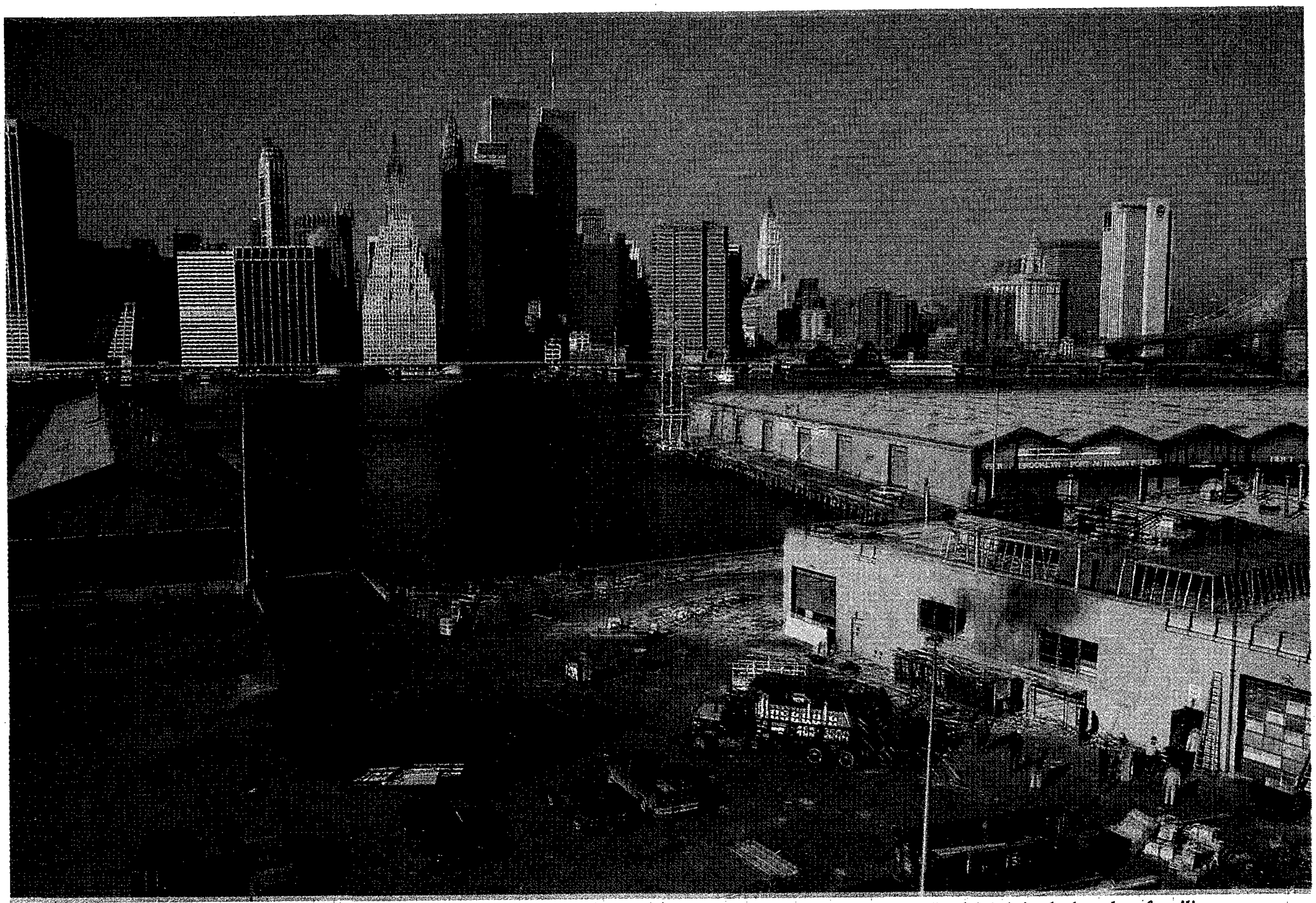
CASTELLANO ALSO had the misfortune to be running the mob at a time when prosecutors were using new federal statutes to crack down on the quasi-legitimate aspects of organized crime. In particular, the Racketeer-Influenced and Corrupt Organizations Act—popularly known as RICO—has allowed prosecutors to go after the kinds of business operations that mobsters like Castellano set up. The statute was passed in 1970, but its provisions are so complicated that authorities have begun to apply them with vigor only in the last few years.

There is still much to learn. On the evening of December 16, Notre Dame law professor G. Robert Blakey, one of the champions of RICO, was at New York University to give a seminar on the law. Before the class began, many top FBI supervisors, city detectives, and prosecutors attended a cocktail party for Blakey. At about six, as Ron Goldstock recalls, beepers suddenly went off all over the room and the people bolted. Castellano had been shot.

A pending RICO case against Castellano and other top mob bosses—the so-called Crime Commission case—had gone a long way toward eroding Castellano's standing with the other mob bosses. The fifteen-count indictment charges the defendants with being members of a group that authorized mob executions, resolved disputes among gang members, approved promotions and initiations, and controlled and regulated various criminal enterprises.

In making the Commission case, federal agents had bugged the living room

Photograph: New York *Daily News.*



SHARED SPOILS: *The Gambino crime family's traditional Brooklyn-waterfront turf has been stretched to include other families.*

and dining room of Castellano's Staten Island home. (The Feds have never revealed how they accomplished this remarkable and unprecedented feat. One good guess is that the bugs were placed when the house—a pillared white mansion in exclusive Todt Hill—was built, several years ago.) Castellano certainly didn't endear himself to his colleagues by letting his living room get bugged. The mood undoubtedly turned darker recently, when, as required by law, transcripts of those tapes were released to the other defendants.

"Those tapes probably did more to seal Castellano's fate than anything else," says one investigator familiar with the case. "Suddenly, the other bosses, who didn't particularly like Castellano to begin with, began reading what he said about them in private. They heard him talk to his underlings, including Tommy Bilotti, whom they considered a driver, about Commission secrets. They saw that Castellano would discuss mob business and their personal activities with just about anybody who walked in the door, even people who were not members of any crime family.

"Castellano was also going through some personal problems, and the bosses didn't like the way he was handling things. His private conversations with his closest friends were being read by everyone. I don't know how well any family could survive such kitchen-table exposure, but in his kind of family, gossip can get you killed."

Law-enforcement authorities also say that Castellano had angered his most powerful capos when he announced that Bilotti, his driver and top aide, would replace the ailing Aniello Dellacroce as the Gambino crime-family underboss. Castellano had been grooming Bilotti for the spot just as carefully as any top executive might bring along a favored second-in-command. According to the Feds, however, Castellano failed to consider that Bilotti's promotion would anger a number of his capos, including John Gotti. Dellacroce, 71, who headed Castellano's strong-arm squads, was greatly feared and kept the rebellious capos in line. When he died of lung cancer on December 2, Castellano was suddenly exposed.

Federal informants have said that Gotti had been furious with his boss for years. Castellano had repeatedly barred Gotti from moving into some of the lusher airport rackets, such as freight forwarding and union racketeering. The boss apparently felt that Gotti should remain as the head of a lowly thug-and-goon squad that concentrated on petty rackets and hijackings. Whenever Gotti tried to extend his reach at the airport, he was apparently stopped. Informants told the Feds that as long as Castellano remained the Gambino crime-family boss, Gotti and his crew would be relegated to sticking up truck drivers.

With time running out for Dellacroce, informants said that Gotti began making the rounds of mob social clubs and hangouts. He was seen in Bensonhurst, Canarsie, and Mill Basin in Brooklyn, and in Little Italy and East Harlem.

"It didn't mean anything at the time," said one policeman, "but now there is the thought that he was going around testing the waters, making sure everything was okay."

Federal authorities suspect that Gotti had been restrained by his respect for and fear of Dellacroce. In addition, Gotti's closest associate, Gambino soldier Angelo Ruggiero, 45, was Dellacroce's nephew. Exactly two weeks after Dellacroce's death, however, Castellano and Bilotti were dead.

IN THE END, THE HIT SHOWS THAT despite the advances the mob has made into legitimate businesses, the street hood, the tough guy, still ultimately runs the show. Paul Castellano tried to be a different breed—hardly more benign, but at least more presentable. The corporate façade, however, fooled him more than anyone else.

"Castellano was so out of touch with the street hoods," one federal agent said, "that when the shooters approached him ouside of Sparks, he was not only unprepared, but he probably didn't know whether it was a hit or a hello." ■

Photograph by Don Hamerman.

GUESS
PARIS
WASHED
JEANS
?
GEORGES

MARCIANO
Advertising: Paul Marciano

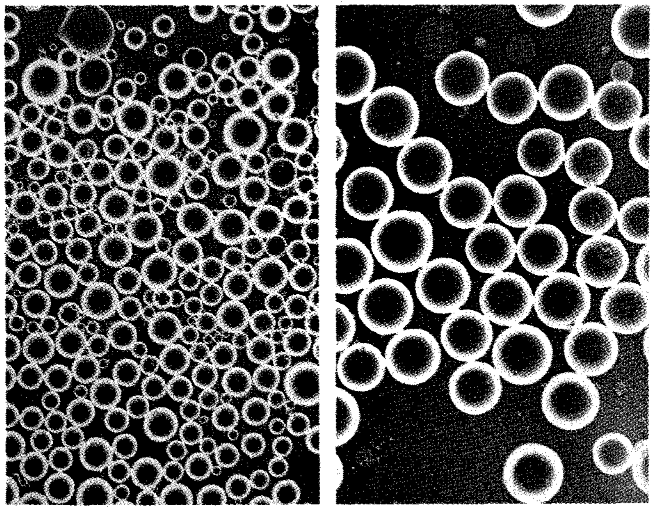
LOSING IT

WHERE TO GO IF YOU'RE REALLY SERIOUS ABOUT GETTING THIN

BY JANICE HOPKINS TANNE

"NOW FOCUS," the hypnotist said. "Focus on the ball."

Obediently, I focused, and so did the seventeen other would-be losers in the room—fifteen well-dressed women and two men, a few of them noticeably overweight. Each of us dangled a small golden ball, at the end of a chain, over a compass design on a piece of cardboard. This was a Petrie Method lose-weight-through-hypnosis session: Our leader, Peter Reznik, was showing us that we could indeed hypnotize ourselves.



MICROSCOPIC EVIDENCE: *Left, the shrunken fat cells of a woman who lost 150 pounds; right, the fat cells of a 280-pound man.*

"Focus on the ball. First it will swing back and forth vertically, then in another direction chosen by you—clockwise or counterclockwise," he said.

I looked down at the ball dangling from my fingers. Sure enough, without any noticeable effort on my part it began to swing back and forth. Then it started circling clockwise. A buzz of surprise went round the room as everybody's ball moved in the chosen direction.

Losing weight by being hypnotized had sounded hilariously implausible to me, but when Herbert Spiegel, an eminent psychiatrist, told me that the method worked for some people, I decided to look into it. I'd set out to research the serious weight-loss programs offered in this city. No crackpot diets, no wacko shortcuts, but *sensible, effective* programs, designed (preferably) by doctors to do the thing most vital to the health of millions of New Yorkers: take weight off and keep it off.

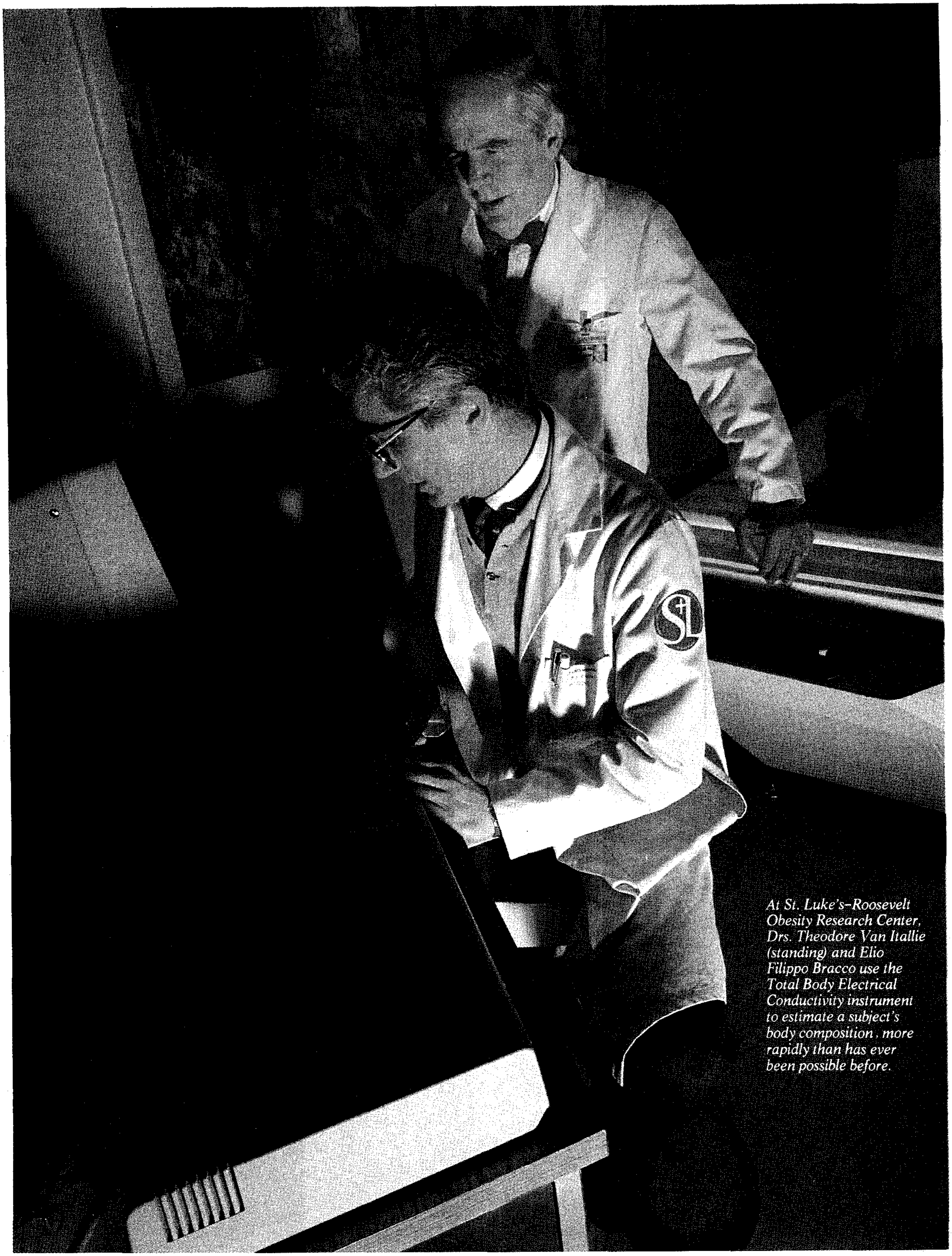
Being overweight is not just aesthetically displeasing and psychologically distressing, it's *dangerous.* A National Institutes of Health (NIH) panel recently concluded that the 34 million Americans who are obese (box, page 33) are at greatly increased risk of dying from heart disease, cancer, or diabetes.

Obesity is like blood pressure, says the panel's chairman, Dr. Jules Hirsch, of Rockefeller University: The greater the increase, the greater the peril. If you are 20 percent overweight (that's what the panel considers obese), you're almost three times as likely to have high blood pressure as are people of normal weight, and you're highly vulnerable to coronary-artery disease, which leads to heart attacks. If you're under 44, the risk of high blood pressure, high cholesterol, and adult-onset diabetes is particularly acute.

There's another peril: Overweight men have higher-than-average death rates from cancer of the colon, rectum, and prostate gland, and overweight women have higher-than-average death rates from cancer of the gallbladder, of the bile passages in the liver, and of the breast (after menopause), uterus, and ovaries, the NIH panel said.

This problem is not simply a result of the high-fat diet that many overweight people follow. *Something about being overweight itself* increases the risk of getting many forms of cancer, says Dr. Richard Rivlin, chief of the Nutrition Service

Photographs courtesy of Dr. Susan Fried.



At St. Luke's–Roosevelt Obesity Research Center, Drs. Theodore Van Itallie (standing) and Elio Filippo Bracco use the Total Body Electrical Conductivity instrument to estimate a subject's body composition, more rapidly than has ever been possible before.

©Sygma

PHOTOGRAPHED BY DANA FINEMAN

EFFECTIVE HELP: *There are sensible hospital and private programs in this city for people who are determined to lose weight and keep it off. And some of these programs aren't expensive.*

at Memorial Sloan-Kettering Cancer Center and chief of the Nutrition Division at New York Hospital–Cornell Medical Center. "Obesity," warns Dr. Ronald Ruden, head of the Nutrition Subcommittee of the New York chapter of the American Cancer Society, "is a special form of suicide."

WHAT'S TO BE DONE IF a teenager seems headed toward a lifetime of obesity? If a man in his prime can't keep weight off even though he knows he has heart disease? If a middle-aged woman has an abnormal blood-sugar level, indicating a tendency toward diabetes? There *are* some sensible programs in this city that can help large numbers of people who seriously want to lose weight.

To find the methods that will be of real help to people who've tried everything, I interviewed every expert I could find who was particularly well qualified to speak on the subject. I asked them to tell me why people get fat, to provide the truth about diets, and to recommend treatment centers whose weight-reducing regimens New Yorkers can trust. Then I visited the recommended clinics, plus a few popular programs.

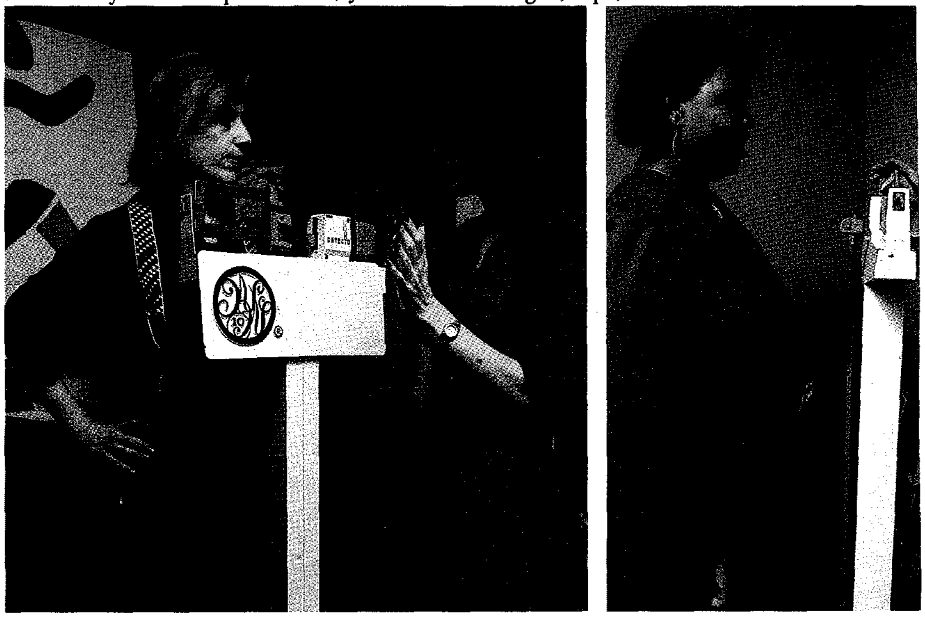
All the experts I spoke with recommend a similar diet—one lower in fat and protein and higher in carbohydrates than that usually followed by Americans. Whether you're trying to lose weight or just taking care of your health, you should get around 30 percent of your calories from fat, 12 percent from protein, and 58 percent from carbohydrates. To reduce your cholesterol level, you should get only a third of your fat calories from saturated fats—those that are solid at room temperature, like butter—and eat only two to four egg yolks a week. This regimen, which leads to healthy weight reduction, is higher in bulk (fiber) and lower in calories than the one Americans normally follow.

Fat Cells

WHY DO SOME PEOPLE—but not others—get fat? It *is* possible, though uncommon, to be overweight but not obese—to weigh more than what's considered normal, but to carry that weight as muscle, not fat. Most overweight people, however, are obese: Their bodies contain an excessive amount of fat (more than 30 percent for women, more than 25 percent for men) in relation to lean-muscle mass and bone.

"There are many causes of obesity," Hirsch says. "I'm convinced there are biological causes yet to be discovered. But there's only one final pathway: eating more calories than you expend."

Excess calories are stored as fat globules in fat cells. Hirsch's research shows that once you develop a fat cell, you can shrink it, but you will never be able to lose it. Obese people tend to have more—and bigger—fat cells than do people of normal weight.



CHECKING UP: *At a cheerful, spirited Weight Watchers*

Hirsch—as well as Dr. Jerome L. Knittle, director of nutrition and metabolism at Mount Sinai Medical Center, and other researchers—has found that fat cells develop most rapidly during the first year of life and from age ten to age twelve, during pre-adolescence. Why do fat children develop more and larger fat cells than normal-weight children do? Scientists aren't sure. Perhaps the cause is overfeeding; perhaps some people have an inherited tendency to develop more fat cells. Parents can catch the problem as it develops by monitoring their child's growth curve, using charts from a pediatrician. "If the child is at the fifth percentile for height but the ninetieth percentile for weight," says Knittle, "parents might want to consult a physician to see whether something is wrong; maybe the child should be put on a diet."

In people who become fat as adults, the size—but not the number—of the fat cells usually increases.

There are receptors on fat cells that may guide fatty acids to one cell or another. Fat cells in some parts of the body may have more receptors than fat cells somewhere else. That's why people who gain weight usually put it on in the same accursed places. Someone with a beer belly is more likely to develop heart disease than someone who gains weight in the thighs, hips, and buttocks. Those who gain weight in their upper body seem especially prone to adult-onset diabetes.

Losing Well

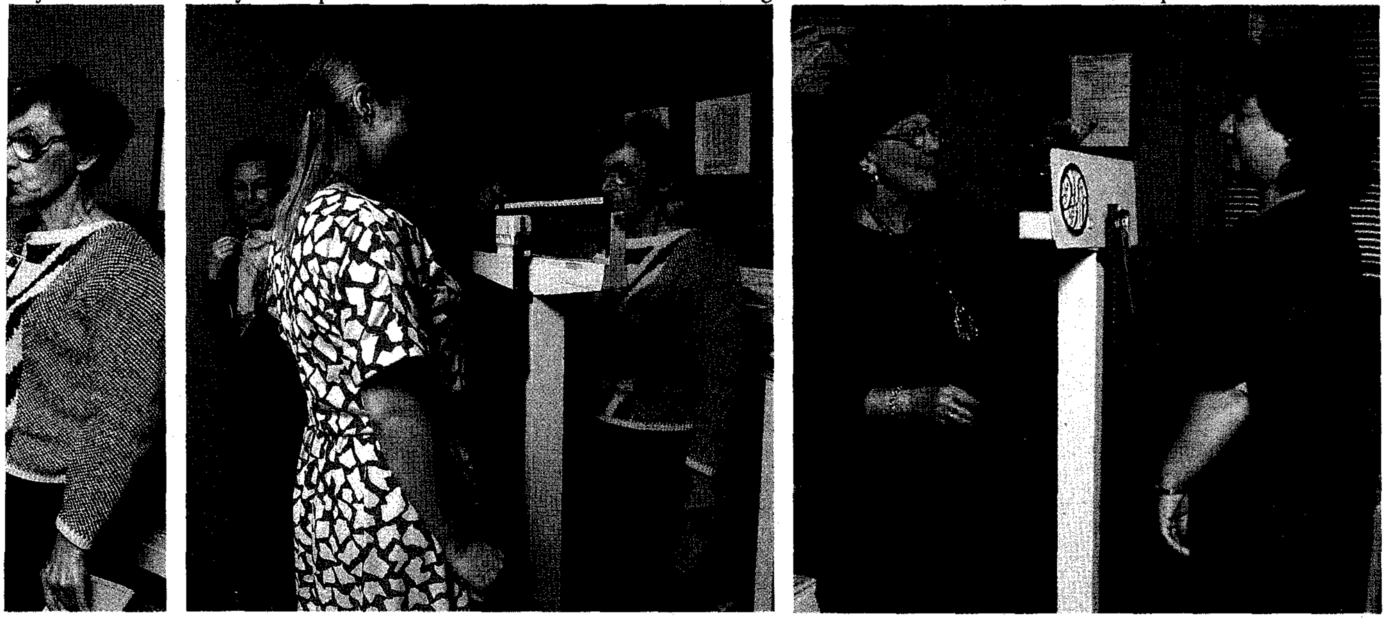
WHEN IT COMES TO losing weight, myths abound. The first myth is that diets work. "In Greek and Latin, the word 'diet' used to mean 'a way of living,'" says Rivlin. "Today it means 'a short period of deprivation to produce rapid weight loss.' But it took a lifetime to put the weight on, and it will take time to get it off."

Rivlin's guidelines for choosing a weight-loss program (not just a diet) that will *work:* "The rate of weight loss should be reasonable—a pound or two a week—and the program should be based on sound nutritional principles and healthy foods. It needn't be expensive, but it should be individualized, and it should make you increase energy expenditure through exercise. Also, it should teach you how to make long-term changes in your life-style."

Programs that include several artificial low-calorie foods won't work over long periods of time (eating these foods is often boring, inconvenient, and expensive). And weight loss should be *gradual.* "Very rapid weight loss may be a health hazard, particularly for the heart," says Dr. Theodore Van Itallie, co-director of the Obesity Research Center at Rockefeller University–St. Luke's–Roosevelt Hospital Center. "You can't speed up the burning of fat. One pound of it is equivalent to 4,200 calories. If you ate nothing at all and used 2,000 calories a day to keep your body functioning and do your tasks, you would lose only half a pound of fat a day. If you lose faster than that, you're not losing fat, you're losing water and protein from muscles, including the heart."

"It's almost impossible to have a balanced diet below 1,200 calories a day, and deaths have been reported at less than 800 calories," says Dr. Harvey Katzeff, assistant professor of medicine, Nutrition Division of New York Hospital–Cornell Medical Center. Most sensible reducing diets allow about 1,000 calories for women, 1,500 for men and adolescents. Some physicians start their patients off on lower-calorie diets for the psychological advantages of a quick, early loss.

The right way to lose weight is to lose a minimum of protein and a maximum of fat; you do this by reducing caloric intake and increasing exercise, says Van Itallie, who is probably the nation's leading expert on the subject. But then, in your heart of hearts you have known that all along.



meeting, staffers note each member's weight on her card... discreetly.

Specific Food Combinations And Other Diet Myths

OTHER HARDY DIET MYTHS hold that certain foods must be eaten with certain other foods, or that it's vital to eat prescribed quantities of food—no more and no less—or that particular foods (grapefruit or eggs, for instance) speed the burning of fat. And there's the idea that you can eat as much protein as you like but little of anything else. Or that you have to eat certain meals at certain times of the day.

Barbara Levine is the head of the Nutrition Information Center at New York Hospital–Cornell Medical Center and Memorial Sloan-Kettering Cancer Center (the Nutrition Information Center provides nutritional advice to the medical community). Levine has a Ph.D. in nutrition and is a registered dietitian, which means that she has also met the standards of the American Dietetic Association and passed a competency examination. I asked her if any of these notions had any validity. Levine laughed and told me there are no magic fat-burning foods, no special combinations or sequences of food that facilitate weight loss, and that "protein-only" diets are usually high in fat and cholesterol. And Americans already eat too much protein, according to nutrition experts.

"The only thing that works is watching calories—and exercising," Levine said, "although it makes sense to eat three regular meals a day. If you skip one meal, you're more likely to gorge yourself at the next."

Carbohydrates and proteins contain approximately four calories per gram (about 113 calories per ounce); alcohol contains seven calories per gram (about 200 calories per ounce of *pure* alcohol, or about 75 calories per ounce of 86-proof liquor, or 85 calories for a four-ounce glass of wine). Fat contains nine calories per gram (about 255 calories per ounce). Thus, there are probably more calories in the butter you spread than in the bread you spread it on.

Levine says that the popular notion that low blood sugar (hypoglycemia) is the cause of crankiness, tiredness, and general woe—and leads to overeating—is in most cases wrong, and that true hypoglycemia is very rare. Several experts agree, adding that those who get cranky and tired and overeat are just cranky, tired overeaters, and may simply need to eat on a regular schedule. If you're one of them, eat small, frequent meals.

What about the belief that complex carbohydrates (found in whole grains, vegetables, dried beans, and fruit) are good and that simple sugars (such as fructose from honey, sucrose—table sugar—and lactose from milk) are dreadful? They are, in fact, kissing cousins, and your body breaks all of them down to glucose, the only fuel it runs on.

The advantages of complex carbohydrates are that they usually contain vitamins and minerals (simple sugars usually don't) and that they contain more fiber than simple sugars, as well as a lot of water; therefore, you're likely to consume fewer—and more nutritious—calories per ounce if you eat complex carbohydrates than if you eat simple sugars. For instance, two ounces of table sugar contains about 220 calories, but two ounces of baked potato without the skin adds up to only 54 calories. And the potato contains some vitamin C, essential amino acids, and potassium.

It's important to eat nutrient-dense (not

WHAT WORKS: *"People who are rapidly gaining weight need the kind of psychological counseling the St. Luke's program gives," says an expert. "Their eating behavior's out of control, often because of stress."*

calorie-dense) foods, but this concept, though vital to weight control, is seldom mentioned in the diet of the year. "You can't tell somebody he's never going to have chocolate mousse again," says Ronald Ruden, "but you can help him make choices that gradually switch his eating patterns to lower-calorie, healthier foods."

What about the notion that people become addicted to particular foods—chocolate, for instance? "I know of no scientific evidence of a chemical dependency on a given food, similar to that on drugs or alcohol," Levine told me, "although a person may like some foods more than others. Chocolate contains caffeine, and that may be what 'choco-holics' are craving," she added.

SUPPLEMENTS: *The Diet Center regimen includes vitamin and calcium supplements.*

What Does Work?

Behavior modification—changing your eating habits—and *psychological support* for your endeavors are essential to keeping weight off. Group or individual counseling can help you change your behavior.

Hypnosis sometimes works. "It's especially helpful with people who've gained weight in the last year or two through sloppy eating and drinking habits but who aren't more than 15 percent overweight," says Herbert Spiegel, a psychiatrist at Columbia University College of Physicians and Surgeons, who pioneered the medical use of hypnosis.

Spiegel doesn't prescribe a diet. He does check into the eating habits of his patients to make sure they are eating and drinking sensibly, and he has discovered that "most of my patients are already experts in food, nutrition, and diets." He teaches the patients to hypnotize themselves in one 45-minute private session—if they are hypnotizable (30 percent of the population is not).

Spiegel says that 35 percent of his patients are still eating sensibly after four years. (Statistics on the percentage of people who lose weight and keep it off are hard to gather. When clinics try to follow up on patients after several years, those who have put the weight back on may not respond. "A rule of thumb for a good weight-loss clinic is that about 85 percent of the people who attend will lose weight, and of those, about 50 percent will be successful at maintaining their weight loss after one year," says Jerome Knittle. People who simply go on a diet on their own—to lose ten pounds for a wedding, for example—almost always gain it back, researchers say.)

Finally, there's *exercise.* Good weight-control programs insist on increasing your exercise level, because your body burns calories at a faster rate for several hours after exercise and you can therefore eat a somewhat more liberal diet.

"Exercising for cardiovascular fitness means 30 minutes or so a day three times a week, but exercising to burn off a significant number of calories must be done much more often—maybe an hour a day, five to seven days a week," says Katzeff.

TWO STANDOUT PROGRAMS

IN CHOOSING A WEIGHT-REDUCTION approach that suits you, consider Katzeff's point: "There's a difference between overweight people who are rapidly gaining weight and those whose weight has been stable for six months or a year. The eating behavior of those in the first group is out of control, usually because of external or internal stress. These patients need the kind of psychological counseling that the program at Rockefeller University–St. Luke's–Roosevelt Hospital Center provides.

"Those whose weight is stable are not overeating; they've reached an equilibrium," Katzeff says. "To lose weight, they've got to cut back on calories drastically, because they probably can't increase their exercise much; they're probably too overweight to do anything more than walk briskly. As they lose weight, they must keep on with their low-calorie regimen."

Two large-scale programs in the New York area stand out: the Weight Control Unit at the Obesity Research Center of Rockefeller University–St. Luke's–Roosevelt Hospital Center, and Weight Watchers. These two are discussed below, followed by critiques of some smaller programs of varying merit. If you're thinking of joining a weight-reducing program in your neighborhood, use the pointers given by the experts quoted in this article to determine whether it's worth your time and money.

Obesity Research Center, Rockefeller University-St. Luke's-Roosevelt Hospital Center

THOSE WHO CHOOSE THE ST. Luke's program tend to be in their thirties and forties and well educated. One fourth of the participants are male—a high percentage for a weight-loss program. Often they are at the end of their rope, having tried other methods of weight reduction and knowing that they face serious health problems if their obesity continues.

And St. Luke's, the nation's major federally funded obesity-research center, is a wise choice. The program at the Weight

Control Unit (part of the research center, but not federally funded) provides medical tests, behavior modification, nutrition education, psychotherapy, and physical activity, all under the supervision of a professional staff: a physician, psychologists, nutritionists, and exercise therapists.

Prospective patients go to an information center, where they learn about available services. Those who sign up go through a day of testing that includes a medical history and a physical examination, measurement of the resting metabolic rate (the number of calories the body needs to maintain itself when a person is awake but not active), analysis of body composition (how much is muscle and how much, alas, is fat), self-administered psychological tests, tests of thyroid function, and blood and urine tests.

They are asked to record their activities in fifteen-minute segments for three days. Staffers then help them work out their total daily caloric needs (the calories required for the resting metabolic rate plus those required for daily activities). For weight reduction, each patient sets a calorie-management goal that, while safe, is 500 to 1,000 calories a day lower than what he has been consuming.

"To lose weight and maintain the loss means life-style changes," says Dr. Janet Grommet, the administrator of the Weight Control Unit. During the initial three-week evaluation phase, patients take part in three group sessions, of two hours each, in which they assess their food and activity problems. (The group leader is usually a nutritionist, but sometimes a psychologist.) They record what they eat, when and where they eat it, and their moods. At the end of this period, a therapist meets with them individually to relay test results and evaluate problems.

In groups of eight to twelve, patients then move on to a treatment phase. Members keep a daily record of whether they have achieved their eating-behavior and physical-activity goals. Weekly one-hour group discussions cover topics such as environmental cues that stimulate overeating, nutritional advice, and tips on coping with problem situations and life-style changes.

An exercise program geared to groups of three to five, designed for people who may find it hard to exercise vigorously until they lose weight, is included in the program. Private psychotherapy and detailed nutritional advice are also available. Most participants stay with the program for an average of six months, but they can continue as long as they wish.

The center is conducting a computerized analysis of its success rate. Grommet estimates that about 80 percent of the patients lose weight—about a pound a week—during the initial four-month period, and that those who are the most overweight lose more. "Success is also reflected in increased physical and social well-being," she says. "Also, patients often achieve increased mobility, and their blood pressure, cholesterol, and blood-glucose levels often come down considerably."

I spoke with two people who had been patients; both had had lifelong weight problems, and both not only had lost a considerable amount at St. Luke's but had kept much of the weight off.

Margaret dropped out after more than a year, mostly because she lost interest in the psychological discussions in her group. Jeff has been in the program for three years; he found his group particularly helpful in teaching him strategies for dealing with overeating at restaurants (a problem for him because he has to entertain clients frequently) and convincing him of the necessity of daily vigorous exercise to lose weight and keep it off. "If you get a nutritionist as a group leader, you can go only so far, but with a psychologist you can delve into your problems more," he said.

ARE YOU OBESE?

THE NIH PANEL BASED ITS standard of obesity on the weight range for medium-frame individuals, according to the 1983 Metropolitan Life Insurance Company tables. Some researchers have criticized these tables as being too generous, but as panel chairman Hirsch points out, they represent the weights at which people who bought life insurance lived longest.

The table below assumes that you will weigh yourself naked and barefoot. Whether you have a small, medium, or large frame, by the NIH panel guidelines you are 20 percent overweight and need to treat your obesity if you weigh:

Obesity Risk Weight (in pounds)

Height	Men	Women
4'10"	—	144
4'11"	—	148
5'0"	—	151
5'1"	163	155
5'2"	166	158
5'3"	168	162
5'4"	172	166
5'5"	175	169
5'6"	179	173
5'7"	182	176
5'8"	186	180
5'9"	190	184
5'10"	195	187
5'11"	198	191
6'0"	203	—
6'1"	208	—
6'2"	212	—
6'3"	218	—

Weight Control Unit, Obesity Research Center, Rockefeller University–St. Luke's–Roosevelt Hospital Center, Suite 3D, 411 West 114th Street (870-1743). *Information session, $10; evaluation (including medical testing and individual and group sessions), $445; twelve treatment sessions, $35 each ($420 for a four-week period); individual nutrition counseling, $40 per session; individual psychotherapy, $50 to $60 per session; exercise program, $80 for eight sessions. Medical insurance may pay some or all of the cost, depending on the policy and on the patient's diagnosis.*

Weight Watchers

YOU THINK WEIGHT WATCHERS is lower-class and tacky; you think someone weighs you in front of the group and yells out whether you've gained or lost. You think the diet's very rigid—this for breakfast, that for lunch—and you can't have a drink before dinner.

You're wrong. Weight Watchers is discreet, nutritionally up to the moment, and adaptable to many different life-styles. I found this out when I ran into my friend Ellen, an internist, who looked fantastic. "You lost a lot of weight. How did you do it?" I asked, expecting an inside tip from the world of medicine.

"I went to Weight Watchers," she said. "The diet is medically sound and easy to follow. I went with a friend—that helped. We got a lot of support from the group, and we had a good leader."

Practicality wins again. Weight Watchers (WW), the mother of them all, the inspired offspring of Queens housewife Jean Nidetch and the New York City Department of Health, has helped millions of people to lose pounds, and many of them to keep them off.

In 1961, Nidetch (then 214 pounds) picked up a diet designed by the late Dr. Norman Jolliffe, director of the Bureau of Nutrition. Her stroke of genius was getting some plump neighbors to join her in a support group. She dieted her way to glory, and, in 1963, founded Weight Watchers.

Fourteen million people have attended WW, but statistics are kept at the local level, so the nationwide success rate isn't known. Reva T. Frankle, who has an M.S. in public health and a Ph.D. in education and is a registered dietitian, is WW's director of nutrition. She points out that one study of 721 female members showed that 62 percent of them were still within 10 percent of their goal weight eighteen months after reaching it. And, she notes,

PLEASANT SURPRISE: *You think Weight Watchers is tacky and its diet is very rigid. Wrong. Weight Watchers is discreet, nutritionally up to the moment, and adaptable to many different life-styles.*

all 9,000 WW staff members have lost weight through the program and kept it off for twelve to twenty years.

Says Frankle, "The original diet didn't have any pasta or fat. When we learned that human beings needed linoleic acid, an essential fatty acid, we added polyunsaturated fat from vegetable oil rather than animal fats, which tend to increase cholesterol. Later we added potatoes, rice, and pasta.

"In response to the 1978 U.S. Senate Select Committee on Nutrition's dietary goals and the 1980 dietary guidelines from the U.S. Department of Agriculture and the National Institutes of Health, WW increased complex carbohydrates and decreased protein in our program," Frankle continues. In 1981, WW revised its program to permit three glasses of wine a week.

The basic diet now begins with a Quick-Start program that encourages rapid weight loss and teaches the food-exchange system. Foods are grouped into fruit, vegetable, milk, bread, fat, and protein "exchanges" (categories). All the choices within an exchange are roughly equivalent in calories and nutritional value. A meal consists of a certain number of exchanges; within an exchange you may choose the particular food you want. In the beginning, you're encouraged to weigh or measure your food portions, so you understand what three ounces of chicken really looks like.

You won't go hungry: You're allowed three meals a day, plus two snacks. WW asks you to exercise as part of the plan, starting with regular brisk walking.

I attended one of the weekly meetings, held in a crowded, smoky second-floor room overlooking East 86th Street just after the evening rush hour. About 40 members came: office workers, housewives, teachers, actors, designers, entrepreneurs, account executives, yuppies, and scruffies. Most were 20 or 30 pounds overweight, and some had even more to lose; a few were slim—they had reached their goal and had come in for help in maintaining their new weight.

Members lined up to pay their dues then weighed in while a staff member jotted down that week's weight on the member's card. No judgmental remarks were made; indeed, even those in line behind the member weighing in would not be able to see the weight or to hear how good or disastrous the week had been.

Run by a friendly, practical woman named Edna, the meeting focused on strategies for handling the holidays, when it's hard to avoid overeating. The emphasis is on planning what you will do so that you don't lose control.

Even if you're not thrilled about groups—and I never was—WW can help. You get sympathetic vibes, good advice on nutrition (there's also a hot line for esoteric questions), help in taking charge of your eating habits, and a supportive, non-judgmental attitude.

Weight Watchers, (718) 229-1090 (for information about locations and times of classes). Registration fee, $20; each class, $7.50, or $60 for a series of eight classes. A doctor must sign a card approving your participation.

OTHER PROGRAMS

Overeaters Anonymous

I SAW FEW GROSSLY OVERWEIGHT people at the meeting I attended—a beginners' group of about twenty in a church hall on West 57th Street. Most were average size, or no more than chunky, most were in their thirties, and about half were men. But they were people with serious, serious problems. The stories they told were tragic.

I had assumed that Overeaters Anonymous (OA) was set up for people who licked the dish or ate right down to the bottom of the cherry-vanilla-ice-cream container at one sitting. No.

The common problem among the introspective people at the meeting I attended was abnormal eating habits they could not control. Many followed a bizarre pattern of anorexia, overeating, binging and purging, vomiting, and laxative abuse, and some were addicted to drugs or alcohol.

OA is modeled on Alcoholics Anonymous (AA). A leader got the meeting started, telling her story and then asking if anyone wanted to speak about a victory, a loss, a need for support. Members introduced themselves by first names only.

"Abstinence," a word borrowed from AA, is used here to mean abstinence from compulsive overeating. Members try to eat three well-balanced meals each day, at regular times and places. A sensible diet is suggested in OA literature, but the emphasis is placed on achieving normal eating patterns rather than on weight loss. There is always someone whom a member in trouble can call.

OA is good for some people—particularly those with bizarre eating patterns—but not for all. My friend Sharon told me, "I've had a serious bulimic problem since grade school. I'd stuff myself, then throw up. The problem would be worse in periods of stress or depression. OA helped, but it wasn't the answer.

"For me, work is essential, and the program seemed to be most effective for people who were able to take time for themselves. They told you to avoid stress. That wasn't realistic for me. There was a lot of trust in a 'higher power' when you couldn't handle eating problems, and I don't go for that," she says.

For Sharon, the answer was a therapist who recognized that she suffered from depression. Referred to a Columbia University–Presbyterian Hospital group studying depression and eating disorders (960-5754), she was put on an antidepressant; she snapped back to normal within two weeks.

For many, though, OA works. If I were of an introspective bent and had bizarre eating patterns, I might go there to talk it out with people who had the same sad story to tell.

Overeaters Anonymous, 348-7474 (for locations and times of meetings). Meetings are free.

Diet Center

WELL, THERE ARE SO many Diet Centers around town, I figured I'd better look into the kind of advice they dispense. The center I went to, on East 49th Street, was beige and white, freshly painted, and sweet and friendly; the counseling was one-on-one, and the program was expensive.

Dieters who sign up are immediately put on a two-day "conditioning diet," on the theory that they've been eating too many refined, rich foods. (They may simply have been eating too much healthy, nutritious stuff, of course.) This diet allows members to eat as much protein as they like "at frequent intervals" after a fruit has been eaten. According to my nutritional experts, however, there is no scientific evidence that eating as much protein as you like, or eating protein after fruit, will help you lose weight.

Attendees are also given a supplement—tablets that contain 1,000 milligrams of vitamin C, 700 milligrams of calcium, and unspecified amounts of iron, phosphorus, zinc, and vitamins A and D. Most of us get adequate supplies of these minerals (except calcium) and vitamins if we eat a balanced diet; we almost certainly get adequate supplies if we take even one multivitamin capsule a day. After the conditioning diet, members go on a reducing diet that includes the supplements, vitamin C, and calcium-magnesium tablets. They are forbidden to eat or drink after 8 P.M.; many people must, like me, find that unrealistic.

Andrea, the staffer I spoke with, told me she was, like all diet counselors, a successful graduate of the program. She said that in addition to weighing me daily, she would keep a record of changes in my measurements, and I would be asked to keep a daily food diary. I could expect to lose between two and five pounds a week; most people lose three to four pounds a week and achieve their desired weight in six weeks, she said.

Andrea told me that diary products are almost entirely excluded from the reducing portion of the diet, which averages six weeks. The Diet Center's founder, Sybil Ferguson, provides the reason in her book *The Diet Center Program:* "Milk is not allowed on the Diet Center Reducing Diet because of its high content of milk sugar (lactose), which interferes with optimum weight loss." I checked with three experts; none considered that idea scientifically valid. And a glance at any standard nutrition textbook will show you that many dairy products, such as skim milk, low-fat cottage cheese, and low-fat yogurt, are excellent sources of protein and calcium and have little or no fat.

The Diet Center sells various low-calorie foods and seasonings. It encourages participants to exercise but does not offer any classes or guidance.

Probably the most important part of the regimen is the requirement that attendees meet daily—or at least twice a week—with their counselor. My guess is that if the program works, it's because the dieter has paid handsomely for it and has made a commitment to going there daily. A Diet Center representative told me that in 1982 the organization surveyed 1,000 people who had successfully lost weight on the program the year before. One third of those surveyed responded; the average respondent was a 46-year-old woman who had lost 37 pounds. Fifty-one percent of the respondents said they had kept off all the weight they'd lost, and another 28 percent had regained no more than ten pounds.

Tom, an executive who lost about 30 pounds in eight weeks by going to the East 63rd Street Diet Center, gained about seven pounds back two months later. He said, "I went every morning before going to the office. The counselor would weigh me, answer a few questions, and congratulate me if I'd lost weight. It took only about five minutes, but the counselor seemed to know me cold; the daily meetings were an effective manipulation of my ego. The subtle badgering, the feeling you're being tested to see whether you're 'good' or not, is helpful. But I didn't like the way they pushed the sale of their foods. Maybe some of their nutrition advice isn't on target, but what works, works," he says.

Diet Center, 145 East 49th Street (759-8118). Call this number for other locations in the city. Six-week program, $300 (10 percent discount if payment is made in advance); further six-week programs, $270. Those who do not sign up for a six-week program pay $85 for the first week and $50 for each subsequent week. Maintenance visits are free.

HYPNOTIC: *Petrie Method leader Jerome Michaels urges his class to focus.*

The Petrie Method (Hypnosis)

HAVING DECIDED TO LOOK into hypnosis because an eminent psychiatrist had told me that it worked, I chose to investigate the Petrie Method, which claims that a patient will learn the concept of self-hypnosis in one session. I went to a group session (there are many held around town; private sessions are available also) held on a rainy evening in a ground-floor professional office in your standard twenty-story white-brick apartment building on the East Side.

Our group of sixteen women and two men assembled in a small room filled with hard chairs. Most said they wanted to lose ten to twenty pounds.

Our leader, Peter Reznik, a slim man in his thirties, told us he had graduated with a degree in clinical psychology from a medical school in the Soviet Union and that he had used hypnosis in several medical situations there. (He said he had not gone through the complex process of becoming certified in this country.) His English, lightly accented, was fluent and clear.

He talked to us for about three hours, beginning by giving us an orthodox description of self-hypnosis: "a heightened ability to concentrate while in a relaxed state." He told us that we all have the power to hypnotize ourselves, to a greater or lesser degree, and explained that this ability can be used to plant ideas in our subconscious minds to which we later respond, even though we're not consciously aware of them.

We did several exercises designed to prove to us that we could hypnotize ourselves. One was the move-the-ball technique described earlier. Another involved our holding out our arms at shoulder height. We were to decide which arm should feel heavier than the other. Then we closed our eyes, raised both arms, waited a bit, and opened our eyes again. All of us—at least, all that I could see—found that the pre-identified arm was indeed heavier and lower.

We then spent 25 minutes listening to a tape made by Sidney Petrie, the method's founder. The gist of the message—

DIET MYTH: *The notion that certain foods should be eaten with certain other foods has no validity, says expert Barbara Levine. "The only thing that works is watching calories—and exercising," she says.*

played on an audiocassette recorder in the darkened room—was that we must think good thoughts about ourselves: make healthy choices of foods, avoid binging, and respect our bodies. The key words were "good health," "success," and "motivation."

Then Reznik flicked on the lights and discussed diet and nutrition. We didn't have to follow a particular diet, but we did get a diet plan. I found it confusing. Meals had to be chosen from categories A through M, and selections were eaten a different number of times a week. The diet permitted us to prepare food in any manner, including frying, and suggested that portion sizes be similar to portions served in a restaurant. Thus, we might end up eating a diet higher in calories than is desirable. And the diet is low in calcium, since the only dairy products included are one eight-ounce glass of skim milk or a scoop of cottage cheese per day. The milk would provide about a third of your calcium needs per day, the cottage cheese even less. Still, Reznik's nutrition discussion was basically sensible.

At the end of this part of the session, Reznik turned out the lights and encouraged us to relax and imagine ourselves on a beach in a bathing suit, looking attractive and feeling good. He suggested that we use this image at the point on the tape where Petrie mentions success. And then the lights came on.

We were told to use the tape once a day for six weeks, and, after that, as often as needed. Ronald Ruden told me he has known some people to do well with the Petrie Method, although he feels long-term programs offer a better chance for success.

Some people, I believe, will succeed with the method—particularly those who need to strengthen their resolve. Having to play the tape every day should remind clients to stay with the weight-control program, in the same way that attending WW meetings or checking in at the Diet Center does.

Sidney Petrie, who founded the organization in 1957, acknowledged the difficulties of following up on clients to determine success. "They don't come for hypnosis until they've tried everything else," he said, "but 60 percent of our clients come because of recommendations from people who've used one of our behavior-modification programs, so we must be doing something right. I did a study of our hypnosis-for-weight-control program. About 40 percent of our clients seem to be successful, as determined by their own satisfaction, after two years."

The Petrie Method, 608-6656 (for locations of sessions in Manhattan and the Bronx) or (718) 746-3535 (for sessions in Brooklyn and Queens). Three-hour group program, $150; individual sessions, $250.

Adolescent Nutrition Program, Montefiore Medical Center

THE GOAL OF THIS PROGRAM is to prevent its patients, who are 13 to 21, from going through life with serious weight problems. "If kids don't lose weight by the end of adolescence, the odds are only one in 24 that they will be normal-weight adults. It's a now-or-never situation," says Dr. Marjorie Boeck, the pediatrician who heads a staff that includes a social worker, a clinical psychologist, and nutrition and exercise experts. Though most participants are overweight, other eating disorders are also handled. Patients start with an interview about family relationships and eating patterns. Then a medical history is taken, and the youngster is given a physical examination and psychological and laboratory tests.

Diets are individualized. The adolescents keep a diary of what they eat, and there are discussion groups in which they talk about food, behavior, and nutrition. Treatment also involves parental support, since parents have plenty to do with what their children eat.

"If you're overweight at a critical time in your life—adolescence—it can mean long-term psychological problems," she says. Many kids, Boeck says, are nutritionally uninformed and eat because of social events, boredom, depression, or anxiety. "We try to get them attuned to eating signals and to introduce them to vegetables they can enjoy," she says. The program has been going on for three years, and some youngsters have stayed with it the whole way. A dance therapist holds exercise sessions. "You see changes in inches: Fat becomes muscle," Boeck says. Of children who have stayed with the program, 25 to 30 percent have lost weight, and many of the rest have remained stable rather than gaining 30 to 60 pounds a year, she says.

Adolescent Nutrition Program, Montefiore Medical Center, 920-6613. Sliding scale of fees, based on ability to pay. Insurance reimbursements depend on the medical problem and your health-insurance coverage.

Nutrition Clinic, Mount Sinai Medical Center

"CALORIC RESTRICTION CAN be tolerated. You won't always have to be hungry, and you can eat a balanced diet that fits your life-style," says Jerome Knittle, the clinic's director. He helps patients design a diet. "For the first ten days, a weight-loss program may be unbalanced," he says, "but you can't continue that way or you'll run into problems. We don't have one program for everybody, but we work with people who want to lose weight." The program includes caloric restriction, increased exercise, and a maintenance program.

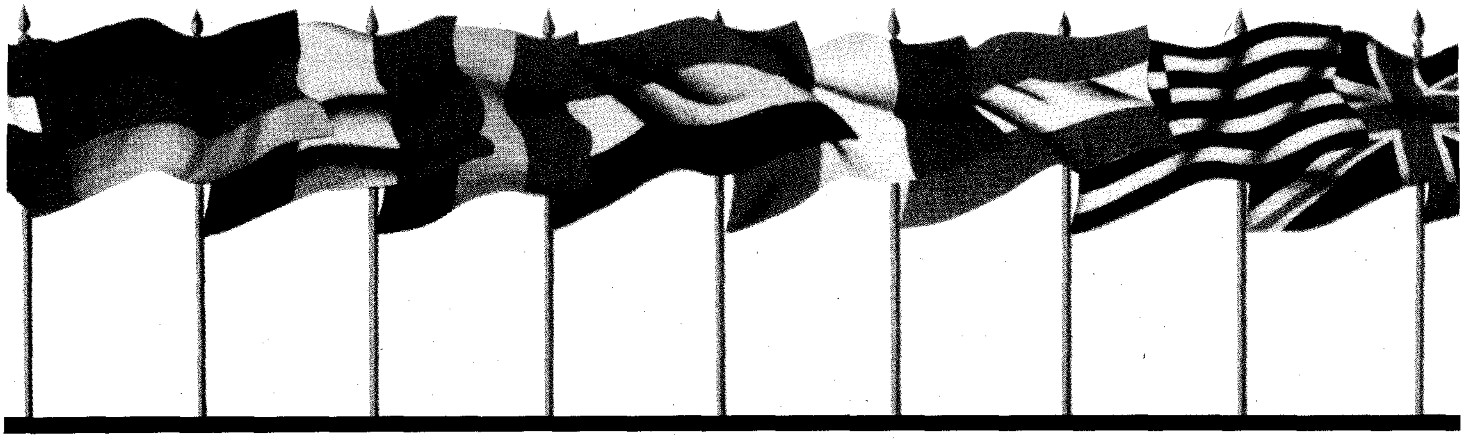
In his private practice, Park Avenue Nutrition Associates, Knittle concentrates on patients who need to lose weight for medical reasons. "Don't worry about calories per day, but about calories per week," he tells them. "If you have more on one day, cut back on the next two or three days. Or 'bank' calories in preparation for a special event.

"People who come for weight control often have distorted images of their own bodies, just as people with anorexia nervosa may think they're fat when they're really emaciated. We work with Mury Rabin, a certified art therapist, to help patients see how they view themselves. Often things come out about their eating behavior. The bottom line on all this is a well-adjusted individual."

Eighty-five to 90 percent lose weight in the first two to three months, often bringing them to their desired weight. They then go on a maintenance plan. Long-term follow-up is difficult: Those who do well don't bother to come back; those who regain weight may be embarrassed to.

Pediatric and Adult Nutrition Clinic, Mount Sinai Medical Center, Fifth Avenue and 100th Street, 650-7201 (pediatric), 650-7107 (adult). Fees depend on the medical problem and the patient's insurance policy. Park Avenue Nutrition Associates, 1245 Park Avenue, 650-6786.

A HOSPITAL-BASED PROGRAM FOR WEIGHT control is also getting under way at **New York Hospital–Cornell Medical Center.** An outpatient weight-control program will expand when a new building is completed, probably late this summer. Meanwhile, Harvey Katzeff and Barbara Levine have private practices in weight control at the hospital. Call 472-4509 for information. ■



Amsterdam • Athens • Belgrade • Berlin • Brussels • Bucharest • Budapest • Dubrovnik • Frankfurt • Geneva • Hamburg

Pan Am To 23 European Cities. See How Proudly We Fly.

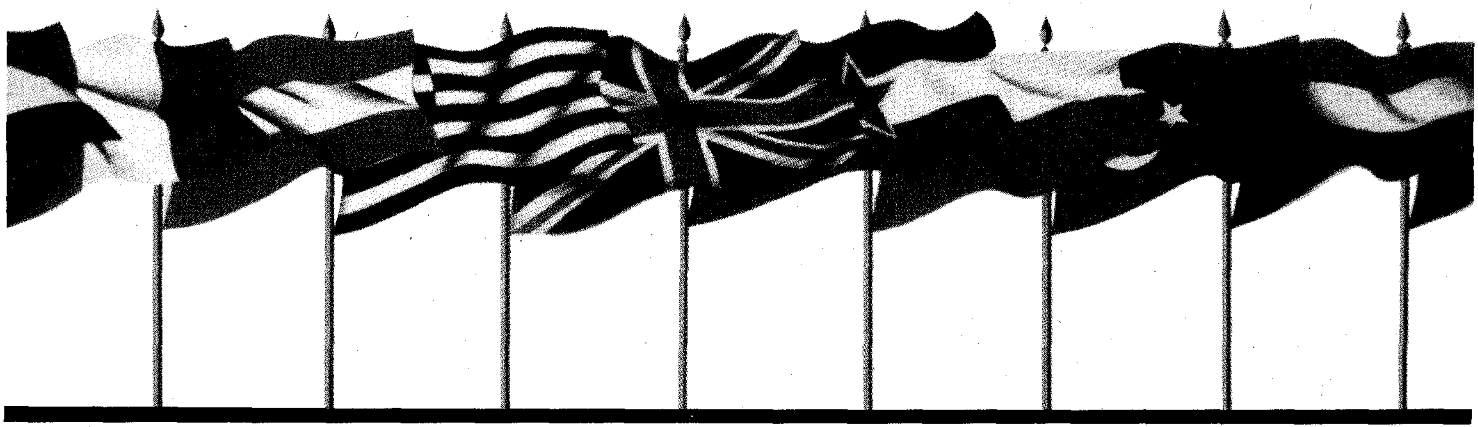
No other U.S. airline serves Europe like Pan Am. We fly to the most destinations, with 129 nonstops a week. We offer the only nonstop service to Nice and Hamburg. And we fly nothing but our big, comfortable 747's across the Atlantic.

In addition, when you fly Pan Am to Europe, you'll enjoy a level of service that has always been part of the Pan Am experience. And that's something we're very proud of.

PAN AM®

Pan Am. You Can't Beat The Experience.®

Schedules subject to change without notice.



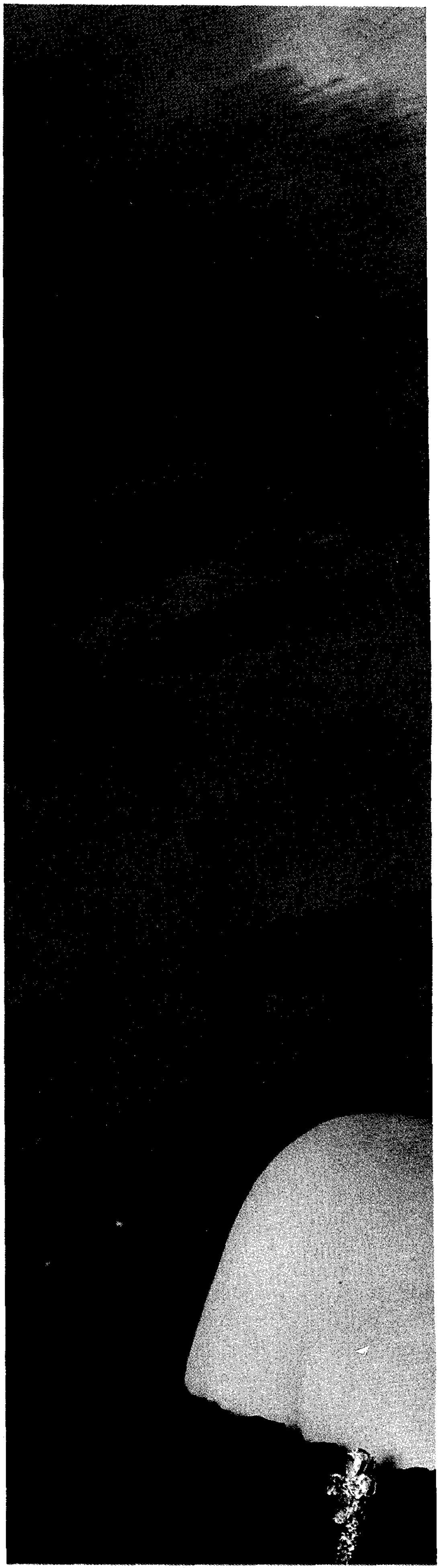
Istanbul • London • Munich • Nice • Nuremberg • Paris • Rome • Stuttgart • Vienna • Warsaw • Zagreb • Zurich

ELECTRONIC REPRODUCTION PROHIBITED

THAT OLD BLACK MAGIC

Andrea Reynolds is one of the most intriguing people around town. She left her third husband to become the lover of Claus von Bulow after von Bulow was convicted of twice trying to murder his wife, Sunny. Reynolds was at von Bulow's side during his retrial last year, and since his acquittal, they have been living in the Fifth Avenue apartment von Bulow and Sunny once shared. All through the trial, Reynolds—now a lively 48 and a grandmother—was in the penumbra of the spotlight, a strong, mysterious, slightly forbidding figure. These days, she's working on a book about the case. Here, in an interview with writer Linda Ashland, she talks about her youth in Hungary, her life with von Bulow—and about her gift for sorcery.

WITH ANDREA REYNOLDS



Hair: Carlos Merlo of Suga. Makeup: Jose Aznares.

Linda Ashland: Do you think you've changed Claus's life?

Andrea Reynolds: Yes, definitely. I think that his life has become less pompous, much less. You know, they never used to eat in the kitchen, so I've installed a kitchen-dining room; one cannot possibly have every meal of one's life in a sumptuous dining room such as the one they have here.

Q: What are some other changes you've made?

A: I think it's just a general attitude. He's more open to people.

Q: How do you think he has changed your life?

A: I feel loved and I feel secure, which I didn't during the last twelve years—or last ten years—before I met him.

Q: Meaning, with your ex-husband?

A: My future ex-husband.

Q: Are you going to continue to live with Claus?

A: I think so. I think that when one is a grandmother, as I am, and not really planning to start a new family, marriage is

"I think I'm irresistible when I want to be. I know how to seduce a man.

PHOTOGRAPH BY HARRY BENSON

LONELY HEARTS: *"I think Claus and I had one thing in common, which is that we were not happy; we both were pretending to be. And then it happened—it actually happened right in this room."*

all right, I'm for it, but it's not very important. I think what is important is to get along.

Q: And you do?

A: Very well, yes, extremely. We're very different and we're very similar. We are Leos, and we can be flamboyant, but at the same time we need quiet and solitude. He loves the theater, he loves the opera, we love going to movies, we love going for walks in the park. We like to just walk around New York.

Q: How did you first meet him?

A: It was in St. Moritz, in 1961 I think. Somebody brought him to a dinner party I was giving. I was married to my daughter's father. Claus was very amusing, very witty. We didn't become great friends; it was a casual acquaintance. I had met Sunny the year before—they didn't know each other—and there again, she and I didn't become friends, but I saw her more than I saw him. She would come and shop for clothes in Paris and sometimes we would shop together. But I was not an intimate friend of hers; she had few intimate friends. I was friends with intimate friends of hers, not with her.

Q: So when did you see Claus again?

A: I saw him on and off through the years, very sporadically, because during the last years of his marriage with Sunny, he didn't really go out much.

Q: But was there ever a spark there?

A: Not at all. Then I wrote him a letter during his trial, a letter of support, of which he had hundreds of thousands. He usually replies in writing, but he called me and we agreed to have a drink when he came back from Providence, and we did. Then there was a spark—an immediate spark.

Q: Did you feel sorry for him?

A: No. Most people don't feel sorry for him, because he puts up such a brave front, and he even has a certain dry humor, or had, at least, about his situation, which did not inspire pity at all. But I think that we had one thing in common, which is that we were not happy; we were both pretending to be. We were lonely. And then it happened—it actually happened in this room. As we were looking out, it just happened . . . something electric, a feeling.

Q: So what did you say—or do?

A: [Laughs.] I'm not going to tell you that. It was just very nice, and from then on it all went uphill. This was in '82, very shortly after his conviction.

Q: Were you convinced that he was innocent?

A: I wasn't convinced, I was pretty sure. When I wrote him, I just found it very difficult to believe he had done it.

Q: Did you ever think, possibly, that he had done it?

A: I think one would have to be an idiot not to think that it was possible. It wasn't blind faith, it was a very strong feeling, and then that was strengthened later by my investigation.

Q: Why do you think you're in love with him?

A: I don't think loving somebody is something you can analyze like a recipe; otherwise, we would be cooking that particular dish all the time. I just think we were right for each other, and we are still right.

Q: What do you like best about him?

A: That he is very pleasant to live with. He's extremely thoughtful and easygoing, and just—perfectly pleasant. He's always willing to do what one wants to do, and it's not that he's meek in any way—we just happen to like to do the same things. Maybe that's why I think he's so pleasant. I don't have to break his arm to go to the opera, or to stay at home and read for evenings. We seem to be in harmony.

Q: What do you think men find attractive in you?

A: I haven't a clue—I think I'm irresistible when I want to be. I know how to seduce a man.

Q: Tell me. How do you seduce a man? I want to know.

A: I think it's something one turns on, but one has to be inspired; I couldn't do it at will. You first have to get a spark; then, when I get the spark, I burn—and I think that burns everything around, it lights a fire.

Q: So what you're really talking about is sex.

A: It's not just sex, because sex is . . . it's not just physical exercises that have to be done one way or the other. I think sex starts in the mind. It culminates physically, maybe, but even the culmination depends so much on the mind that you can't say the attraction is just sexual, at least not for me.

Q: But still, how do you seduce men—you or, hypothetically, any woman?

A: I think it's very difficult to resist the attraction that somebody else feels for you. If somebody truly gives you the impression that they're madly attracted by you, you fall for it. I suppose that I can convey that kind of feeling.

Q: Whether the feeling is there or not?

A: No. First of all, I don't think I could be attracted to a man who I didn't think would reciprocate. I'm much too proud—or vain, if you wish. It's never happened that I was attracted to somebody who didn't want me. Maybe I'm prescient that way—anyway, I'm supposed to be a witch.

Q: Who says you're a witch?

A: Lots of people. One of my ex-husbands is convinced I'm a witch—but a good witch. You see, when I was twelve, just before I became nubile, our Brazilian cook took me to be initiated in the Macumba, and I thought this was great, because I loved Brazilian music, I loved to dance, and to me it was just a big party; but they taught me how to do certain rituals.

Q: Such as?

A: I remember I jokingly told this to my second husband. We left it at that; and then one day, he needed somebody just like a witch to make something happen, and he came to me and said, "Look, we're in a fix, you've got to do something," and I said, "You've got to be kidding, you don't really think I can do it?" He said, "I'm quite sure you can," and he insisted so much that I did the ritual, and what he asked for happened. So, obviously, from that day on, he was even more convinced that I was a witch. So much so that one day he had a very important business meeting and he had to take a plane and he had the flu, a high temperature, and he said he was so sick he couldn't move. I said, "You have to stay in bed," and he said, "Do you realize it could cost us $10 million?" And I said, "So what? What if it costs you your life?" He said, "Look, if you put your hands on my forehead, I'm sure my temperature will go down," and I said, "That's ridiculous," and he said, "Please do it." So I did—and I took his temperature and it was gone.

Q: That proved you are a witch?

A: It proved one thing, that he believed so much in my powers that his temperature dropped—it was a psychosomatic reaction.

Q: What are some rituals that you can tell?

A: For instance, one of the things I did was I had to have a certain power over somebody's actions, and for that you have to make an image of the person, preferably a statue, like the voodoo dolls. In this instance I made it out of bread—dough. I didn't bake it, but you have to put something of the person, like a nail-cutting or hair. I remember precisely. Obviously I'm not being intimate with this gentleman, so I couldn't go sneaking around the floor of his bathroom looking for cuttings. So he was sitting down, and I approached him from the back—I leaned over him and I pulled out one of his hairs. I thought the man was going to die of fright; nobody had ever pulled out one of his hairs. I think to this day he doesn't know. This was the business objective that my husband asked me about. So I put this hair in the statue, and then continued doing things which we're really not supposed to talk about. There's nothing—you must take all of this with a grain of salt, because I am not very convinced of my powers.

Q: But you should be—this could be a new world for you.

A: I'm really scared, actually, of playing around with these things—I'm always afraid it could turn against somebody I love, like my daughter [Caroline]. I don't really believe in it, but—

Q: But you do.

A: It's like reading one's horoscope. It does one good because it gives one the impression that there's somebody out there thinking about what's going to happen to you. In reality, nobody gives a damn. [Laughs.]

IN FINE FEATHER: *Partying with Count Pierre de Malleray in 1965.*

Q: Did you use any of your witchcraft [at the retrial]? You said something the other day about the golden light.

A: The golden light is something that Alice Mason told me to do, and I found it very hard to concentrate enough to do it, but I finally managed. It's really concentrating on somebody you love and circling their image with golden lines, and diffusing around them your love and protection, and I did that. Doing it actually has a healing influence on one, because one stops worrying about everything else and allows oneself to concentrate on love and wishing well. That's a very positive thing.

Q: Did you do that every day?

A: I did; it took me several weeks to manage to do it, probably because I wasn't concentrating on it.

Q: How did you feel during the trial? You always looked impeccable.

A: That was important. I tried to look impeccable. I wasn't wearing designer clothes, but I thought it was important to give the image of order—for my own self-discipline.

Q: Do you think Claus felt the same way?

A: Absolutely, and I think it was also important for Claus that I should look impeccable; it made him feel good.

Q: But what were you feeling inside?

A: I tried not to think too much; that wasn't productive. I concentrated very much on the testimony. I took endless notes, and I sent endless messages. I was watching the trial in a [TV] truck, which had a generator in it, so it was like sitting on this giant vibrator for seven, eight weeks. It was incredible, the noise in there, the vibration—I was a zombie.

Q: What would be the thing you did that helped the most?

A: I think I did prompt Claus to defend himself. When I met him, he was totally shell-shocked. He's a very polite man, and when he was accused of trying to murder his wife, instead of screaming to high heaven like any red-blooded American does, he sort of put on an air as if he had swallowed an umbrella and held his head high and looked the other way, almost turned the other cheek. Well, you can't win a case like that; you've got to start fighting. He is a worker, he's not just somebody who just lies back and relaxes—he's a compulsive worker, but he wasn't able to pull himself together and fight. He just acted like an offended country squire: "Good heavens, how could anybody think such a thing?"

Q: Were you ever hesitant in what you were doing?

A: No. It's not that I thought, "Am I going to do it or am I not?"—I sort of fell into it. I think Claus and I really loved each other very quickly, and there was no more any question whether to do what I did or not.

Q: If there was anything you could change, what would it be?

A: That's a huge question. What I would have liked to have changed in the situation in general was the attitude of the Auersperg children [Claus's stepchildren]. I find it very difficult to understand their position. I know they have gained a lot financially from the way they have been behaving, but, essentially, they're not professional bad people. They're not what you think of as bad people, they're very misguided, and I hate to see a family torn. I'm very family-oriented, and that is why I'm very close to even my ex-husbands and their children. I always think it's a terrible waste to hate each other. Of course, when there's so much money involved, it takes on proportions that are difficult to judge. I have never been short of money, but, obviously, I've never dealt in hundreds of millions of dollars like these kids did. Their grandmother left them a hundred million dollars and disinherited their other sister—I can imagine a certain euphoria going to their heads, a sense of power. Do you realize the power of that? Even if you are particularly intelligent, which neither of them is—what you'd call an intellectual; they're just kids who go to nightclubs and discos and give parties. But I wish that situation had resolved itself, especially for [Claus's and Sunny's daughter] Cosima, because she is such a gentle person. She's really a lovely girl—she's given me a lot of joy. She's pleasant to be with, she has her mother's and father's best qualities and none of their defects.

Q: How do you feel about Sunny—do you think about her?

A: I don't think about her as often as I did. I feel sad for her, and also I'm angry at her because she didn't get what she should have out of her life. To be given that much, to be so pretty, so intelligent, and so rich, and to make a mess of her life is unforgivable.

Q: Do you think she made a mess out of her life?

A: Yes, she was very unhappy. She couldn't bear the thought

REMEMBERING SUNNY: *"I don't think about her as often as I did. I feel sad for her, and I'm also angry at her because she didn't get what she should have out of her life. She was very unhappy."*

of growing older; she wasn't happy, and she had every reason to be. When you think of people who make do with so little, then it is an offense to be unhappy when you have so much.

Q: Do you ever feel uncomfortable living here in her apartment?

A: No, not at all, I keep her house in order. We haven't moved her things away, and I'm a bit cramped, so I keep much of my things in my apartment, but it's almost a kind of superstition. This is her apartment; we're not going to stay here forever. We only stayed—I only stay here because it's really more practical. I have a small place in the city, but I think Claus and I will, eventually, not continue living in this huge space; it's ridiculous. Who on earth needs a fourteen-room apartment?

Q: What are you naturally like?

A: I think I'm naturally lazy. I can really spend a lot of time just thinking, in the lotus position, and I think that doing nothing is shameful in this day and age. So I woke from a long sleep at the age of 35 and I started to become more active, to do more meaningful things.

Q: What happened at 35?

A: Actually, it started maybe earlier—I took a great interest in my [second] husband's business. He didn't mind, actually; he was very secure and he enjoyed it. But there wasn't really a place for me there. It was heavy industry, and that's pretty tough for a woman. Then, when I separated, I started a business of my own, which was a real-estate company, in Paris.

Q: But before that—

A: My life was very sheltered, except for the war, when I was in Hungary and I was being bombed upon regularly by the Allies, and then we left in 1945 and went to Switzerland. We were refugees there, we were pretty poor—we lost everything. I went to school in Switzerland, boarding school in Lausanne, in Montreux, at St. George's School, and then my finishing school, called Brillamont, all very nice—didn't learn a thing. It's really not the kind of place where I would send my daughter—very expensive, totally exclusive. I was a willful child and, as I was raised without a father, I had declared myself as the head of the family at the age of nine. So I was a holy terror, the little Napoleon. I had a brother who was seven years older, but he's a saint, a real nice guy, terribly sweet, but he wasn't a leader and I was. And perfectly obnoxious. Then I married very early—I graduated terribly early, at fifteen, so I went to university at fifteen and I studied psychology, until I was eighteen, and then I got married just before I graduated—and that lasted for six months. Then I met Caroline's father; that lasted twelve years. So the first part of my life was really spent doing nothing except spending money—my married life.

Q: What would you like to do if you could do anything you wanted to?

A: Since the end of the trial, I have been doing little else but write, and surprisingly, when it goes well, the words sing off the paper. It's wonderful, very rewarding. And it's good company, because you're surrounded by people and you're making them talk. I feel like a magician, and I have a very good ear, so I can remember what people say and how they said it, and it's all coming back to me—it's been a terrific catharsis. So, whereas Claus felt very depressed after the trial, because while he had to defend himself his adrenaline was flowing, and then all of a sudden there was this letdown—I not at all, because I plunged into my script, and I'm still over my ears in it.

Q: What else pleases you, other than writing?

A: I like to listen to music—classical, symphonic, opera. Claus and I enjoy music a lot, and during the last three years, we have been going to the opera very regularly; it's been sort of holding our morale up—it's very healing.

Q: Any special favorites?

A: I like Verdi, Wagner—I have eclectic tastes, and it's very much a matter of mood. The opera is not like a musical—you do not go once. The more often you go, the better you know it, and the better the recognition is for the various melodies. You enjoy it; so you can go six times to see an opera and still think it's wonderful. Claus and I used to go a lot to rehearsals; we'd take a little picnic basket with sandwiches and half a bottle of red wine, and we'd go at eleven to rehearsals.

Q: What women in history do you admire most?

A: There is one in particular I admire very much, the empress Theodora of Byzantium, because she is a self-made woman. She started off being a whore, and the emperor fell in love with her, and in those days you could redeem yourself by spinning cotton for seven years and by not being touched by a man for seven years, which is what she proceeded to do, and then she became the empress. Isn't that fantastic? She really became the dominant person in the empire, and she had an enormous influence on politics—so I think she's remarkable.

Q: What kind of entertaining do you do?

A: I like entertaining, and so does Claus. I don't like big parties, but I love to have people come and eat; I love to feed people. I feed them in every possible nationality. I cook Hungarian, I cook French, Italian, Spanish, Chinese—

Q: So what's a perfect evening—perfect entertainment? What's the key to it?

A: The key is to put people together who don't see each other all the time, but who all are doers. Claus has a habit of inviting people more or less of the same social set, which is a more conventional way that does not amuse me. I like to have the butcher, the baker, the doctor, a scientist, an actor—

Q: Is there any special thing that you do?

A: Yes—not necessarily, but the more ideas one has, the more people enjoy it. For instance, in Paris I had dinners where everyone would have to come with a different head. Somebody would come as an Arab, or a woman would come as a bird, whatever. What it does is make people become more natural; their defenses fall completely. Put someone in a disguise and a lot of scales fall off, and there is usually an incredible atmosphere at the party. I'm not talking about a costume ball, I'm talking about fourteen people sitting around a table, who have some sort of disguise. It's a psychological trick. I didn't do it because I like to see people with feathers on their head, but it does very interesting things to their minds. It makes for wonderful conversations. I always came as something very extravagant. I came as an Arab princess, with incredible jewels and veils. I had a wonderful headdress, about four feet high, which is like a bird of paradise. I had Madame de Pompadour, with a white wig and powder.

Q: You spoke about Claus not being able to go back to work. All this is getting expensive.

A: Very expensive.

Q: Do you worry about it? A life-style like the one you and Claus want is an expensive one.

A: That's really why he should resolve his problems, because the lawyers' fees have really drained his resources; but that's why [his stepchildren] are suing him again, precisely for that purpose. He does not have $56 million—everybody knows it, they know it, but they also know that another legal procedure is really going to finish him off financially. But we'll think of something. ■

WHERE CAMPBELL POURED IT ON.

IN A DIET FILLED WITH DISTRACTIONS, THIS IS A WELCOME ADDITION.
INTRODUCING AN INCREDIBLY EASY WAY FOR YOU TO FIND JUST THE RIGHT VLASIC PICKLE.
Feel gloriously rich
Franco-American announces more.
The 3 minute great start
WHY SOME PEOPLE WILL SETTLE FOR LESS THAN A LE MENU DINNER
And a Mexican food lover's guide to its great taste.
LIFT YOUR SPIRITS.
MADE OF THE FINEST FIBER
FOUL-WEATHER FRIEND
AFTER 300 YEARS SOMEONE FINALLY FOUND A WAY TO IMPROVE THE CROISSANT.
At last, fish fillets for people who would rather eat fish than bread crumbs.
LE MENU BELIEVES MAN DOES NOT LIVE BY MEAT ALONE.
TENDER LOVING FARE

Last year, Campbell Soup's advertising really poured it on in magazines. They spent more than double what they spent in magazines in 1982, a mouth-watering $14 million.

And they weren't alone. Hundreds of the country's biggest advertisers also increased their magazine ad budgets. In 1984, a record total of nearly $5 billion was spent in magazines, an increase of more than $1.25 billion since 1982.

Your company can follow Campbell's recipe for success. Just add more magazines to your mix.

© 1985 Magazine Publishers Association, Inc.

MPA
Magazine Publishers Association

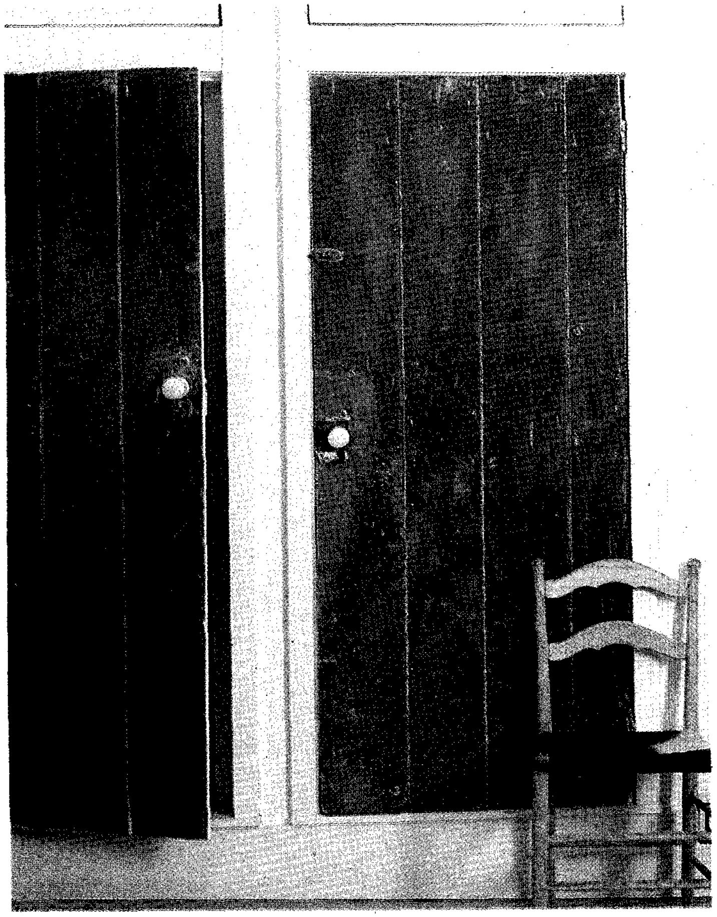
MAGAZINES ARE STEALING THE SHOW.

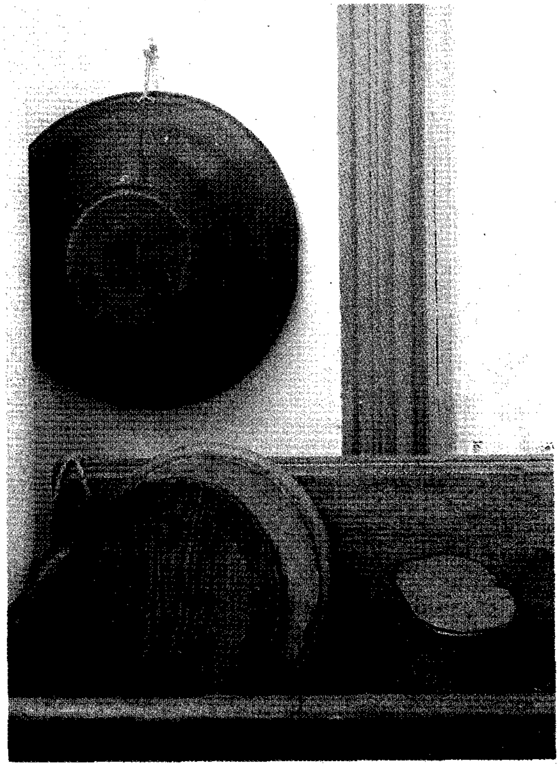
DESIGN

BY MARILYN BETHANY

Desert Flat

Mary Emmerling inevitably wears fringed chamois with a tangle of turquoise and hammered sterling at the throat when she makes her rounds as author, shopkeeper (the American Country Store), and licenser of products (including bed linens for J. C. Penney, jigsaw puzzles for Hallmark). For innocents who think it matters not a whit what this woman wears, remember that while she was an editor at *Mademoiselle* some years ago she was among the first in town to discover the sartorial mother lode that lay untapped within the L. L. Bean catalogue. She was also the first to package Early American, that old

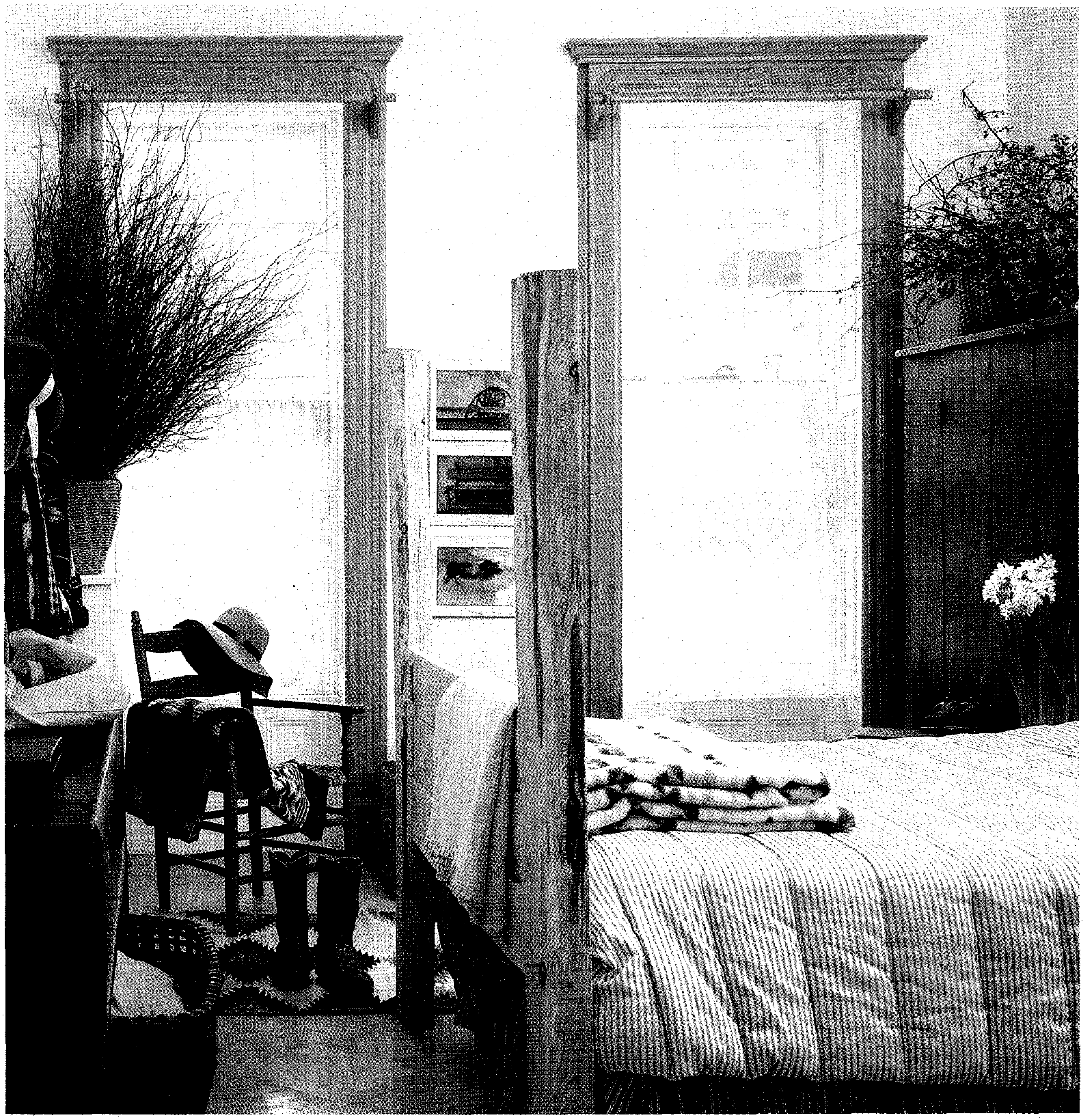


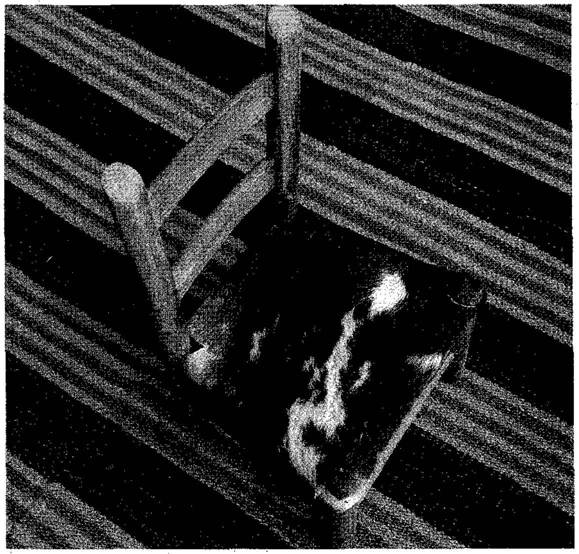


Wood artifacts with worn painted surfaces (above and left) have become symbols of the Emmerling style. But she warns that such finishes have only recently become popular and that many seen today have actually been faked.

Emmerling's first step in westernizing her Upper East Side apartment, already done in her trademark country style, was to pick out the woodwork and mantel in bright turquoise. More stylist than historian, she then furthered the southwestern look by laying on the Navaho blankets, potted cacti, and steer skulls.

PHOTOGRAPHED BY OBERTO GILI





chestnut of decorating, in a way that was palatable to the fashion-conscious. Her first book, *American Country* (Clarkson N. Potter, 1980), was by most accounts one of the best-selling interior-design books of all time, confirming an international mania for primitive-American domestic trappings. And now she's turned her eye due west and come up with *Mary Emmerling's American Country West.* Write 'em, cowgirl. ▬

Many a classic mule-eared chair, such as the one at left, went west on a pioneer's wagon. But when the original hickory-splint seats finally gave, the chairs were covered in cowhide, making them forever after western artifacts.

The log bed, made to Emmerling's specifications by New York City craftsman Dan Mack, is outfitted with sheets and a comforter by Ralph Lauren. Emmerling uses her western gear as decorative accessories.

BEST BETS

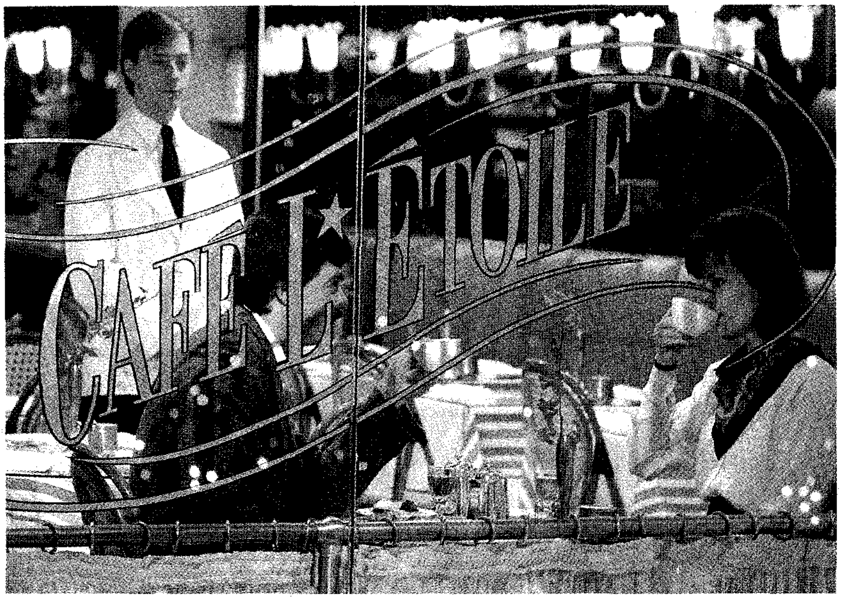
The best of all possible things to buy, see, and do in the best of all possible cities.

By Corky Pollan

Small Things Considered

At first glance, this stool looked too small (fourteen inches long, ten inches wide, five inches tall) to be of any earthly use. Still, on the currently operative theory that no room can contain too much upholstery, we decided to take the plunge. To our surprise, once home the plump little critter has more than earned its keep. Next to the telephone table, it catches the inevitable overflow of pencils, pads, and address books. Beside the high antique bed, it provides a genteel boost. And in front of the fireplace, doing absolutely nothing, it looks as adorable as a napping pup. Now we don't see how we can manage with just one. And why should we? At $135, including fabric but excluding optional braid, tassles, and fringe, it's certainly the least daunting upholstery purchase around. And we can choose one already made up or, for the same price, have one done—in a mere ten days—from any fabric in the shop. **—Marilyn Bethany**

CHRISTIAN SCHLUMBERGER/*1270 Third Avenue, at 73rd Street/879-5530*

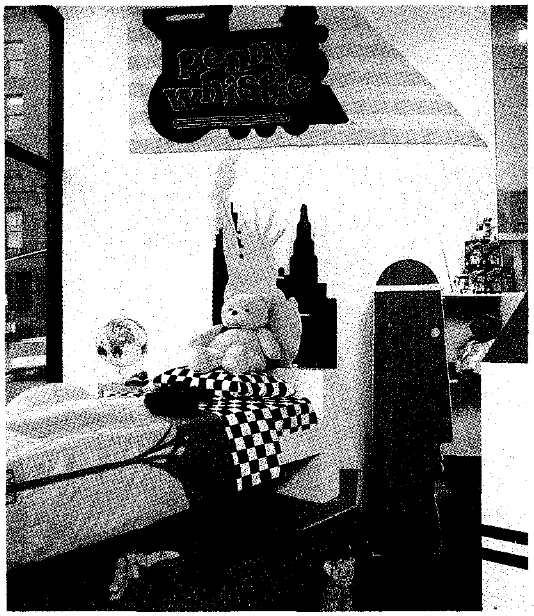


The Tea Nobody Knows

When the bringing-back-the-Christmas-rejects blues strike, it's great to drag your aching bones to Café L'Étoile, the glass-enclosed sanctuary on Macy's balcony. From there, scan the hullabaloo below and revive your spirits with tea. Start with sherry and a duo of bite-size sandwiches, then have a currant-studded scone, a sugared slice of tea cake, and perhaps a tartlet of chocolate mousse—it's not either/or, it's all. Tea is brewed. A snappy little strainer hangs on the side of the cup. Our waiter bustled about so full of good spirits he seemed to have found his dream job. Of course, you can have breakfast here, or brunch (served all day), or the grand buffet of pâtés and terrines, or an omelet, or exotic ice-cream desserts—but tea is so civilized, a perfect tonic for the white-sale wearies ($5.25; served Monday to Friday, 3 to 5 P.M.). **—Gael Greene**

CAFÉ L'ÉTOILE/*Macy's/Balcony*

I'll Fake Manhattan



It figures that an architect whose children's furniture celebrates *our* urban landscape would live in Los Angeles. Gary Gilbar thought it odd that city parents surrounded their youngsters with country things—goose lamps and barnyard tables—instead of letting them delight in the Manhattan skyline, the Statue of Liberty, or the Chippendale pediment atop the AT&T Building. So Gilbar transformed these landmarks into wardrobes, dressers, headboards, and desks, and he made townhouses into storage units and laundry hampers. But this furniture doesn't just sit there. The hamper can double as a doll's house, and the AT&T arches become tunnels for cars and trucks. In eight laminated or lacquered colors—from pale to primary to sophisticated—they're all available at Meredith Brokaw's newest Penny Whistle, in SoHo (from $135 for the hamper to $1,100 for the Statue of Liberty trundle bed, including mattresses). How appropriate, since Brokaw's delightful toy stores have changed the way children view their city.

PENNY WHISTLE/*132 Spring Street/925-2088*

Photographs: top and bottom, Mark Jenkinson; left, Tom McCavera.

Theater/John Simon

HOUSES DIVIDED

"...Sam Waterston nearly submerges *Benefactors; Blood Knot* is static and dated, *Hay Fever* an offense against hygiene..."

SO HARD TO BE GOOD: *Sam Waterston and Glenn Close in Michael Frayn's play.*

THERE IS A BLACK HOLE SMACK AT THE center of the Broadway production of Michael Frayn's wonderful **Benefactors,** and for a while it threatens to suck the entire enterprise into itself. Its name is Sam Waterston, giving a performance so abysmal that for some ten minutes I could see nothing, hear nothing, do nothing except laugh and cry at its awfulness. As the lights go up, Waterston—as David Kitzinger, an intelligent, decent, capable architect—has three speeches, each beginning with the words "Basuto Road," the site where he is to tear down some quasi-slum housing and erect a modern, city-financed super-project. He scrunches up his Scaramouche-like face, lets his fleshy scimitar of a nose droop into his mouth, waggles his head like a terrier coming in from the rain, extrudes his beady two-carat eyes to a point of near-visibility, and, in a voice tremulous as a dewdrop and with an accent as British as Ogunquit, intones something like "Burpseudo Röhd" thrice in short order.

Although nothing he does thereafter can top the hilarious horror of this, nothing can quite efface its memory, either; the performance remains fatuous, self-savoring, and inept throughout. Finally, however, the play manages to crawl out from under him, thanks especially to the good efforts of Glenn Close as David's progressively pluckier anthropologist wife, Jane, and of Mary Beth Hurt as Sheila, the mousy spouse of Colin Molyneux, David's friend and nemesis. Miss Close perfectly realizes that British shimmer between amiability and aloofness that turns potential warmth into mere fair play. And Miss Hurt beautifully conveys that grain of strength in wispiness that can unexpectedly shoot up, take over, and as suddenly wilt again.

For that is what the play is ultimately about: the ironies of existence, the multiple-bottomedness of life, in which every action contains its antithesis and nothing and no one turns out as foreseen, although even opposites are not that different, until both change and sameness lose all meaning except as a joke, as in the play's final image of a woman laughing and laughing, though what she is laughing at remains undisclosed.

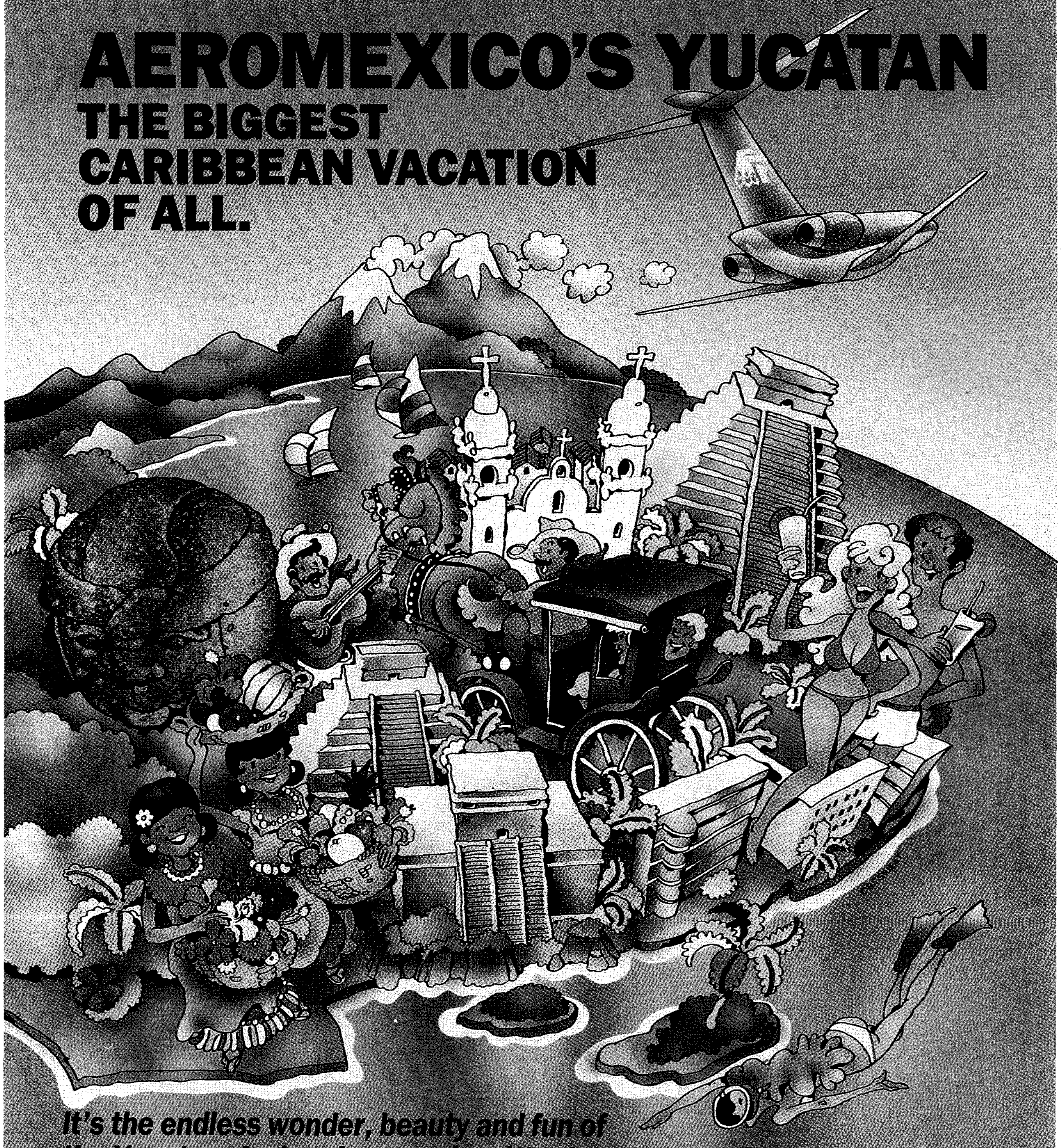
Benefactors is potent precisely because of the mystery that darkens throughout the perfect clarity of its structure and diction. Frayn writes largely in monologues or in dialogue that is merely entwined soliloquies pretending to merge, a feat whose difficulty can be assessed by comparing it with the abject *Aunt Dan and Lemon,* in which Wallace Shawn imitates this technique and falls on his face. *Benefactors,* however, is truly ecumenical, extending from its nominal subject, the perils and pitfalls of trying to do good privately and publicly, to the real one: the near-impossibility of doing anything at all without deviating into a travesty of one's aims. Further, it knows how to translate its large ideas into accessible, wittily challenging language and situations so that the audience need not even suspect the weightiness while enjoying the humor and poignancy. Lastly, it is a production staged with trenchant economy by Michael Blakemore, with set (Michael Annals), costumes (John Dunn), and lighting (Martin Aronstein) that suggest what needs to be suggested, then resolutely stay out of the way of the insights, paradoxes, revelations in which the play traffics.

As Colin, David's protégé and bitter political antagonist, Simon Jones is fascinating but not quite right. He gives us calculated malice, smilingly Mephistophelian demagoguery, in an icy performance worthy of the late Henry Daniell. But I think that the character is meant to be contrary and anarchic in a much more improvisatory, prankish way. Though genuinely spiteful, Colin, as Jane says, isn't serious, and that is what Tim Piggot-Smith conveyed in the London production ("Theater: Frayn and Refrayn," September 3, 1984). Still, in his way, Jones is absorbing; no fault of his if what Waterston counterposes to him is not bumbling goodness but greasy self-satisfaction.

It is somewhat hazardous to recommend *Benefactors* unqualifiedly even in an unsullied production. Like Frayn's previous play seen here, *Noises Off,* it is not quite monolithically what it seems to be. If *Noises Off* was a farce for serious people, *Benefactors* is a drama for people with a sense of humor. Both may demand a shade more than our culturally straitened circumstances allow.

Blood Knot, FOR ALL ITS HUMANENESS, high-mindedness, and concern with the ever more burning issue of South Africa, is even harder to recommend. It was apprentice work for its author, Athol Fugard, back in 1960–61, and the outline he jotted down in his *Notebooks* for 1960 is rather more interesting than the finished play. In the notes, there are not only the two "colored" brothers—Morris, who is light-skinned and self-educated enough

Photographs by Martha Swope.



AEROMEXICO'S YUCATAN
THE BIGGEST
CARIBBEAN VACATION
OF ALL.

It's the endless wonder, beauty and fun of the Yucatan. And on Aeromexico, it's closer to you than ever.

The pristine beaches and perfect waters of Cozumel, Mexico's sunny, breezy Caribbean island. The shopping, sunshine and sports of glittering Cancun, where luxury resorts are as low as $25 a night. The enchanting colonial charm of Merida, one of Mexico's most historic and inviting cities.

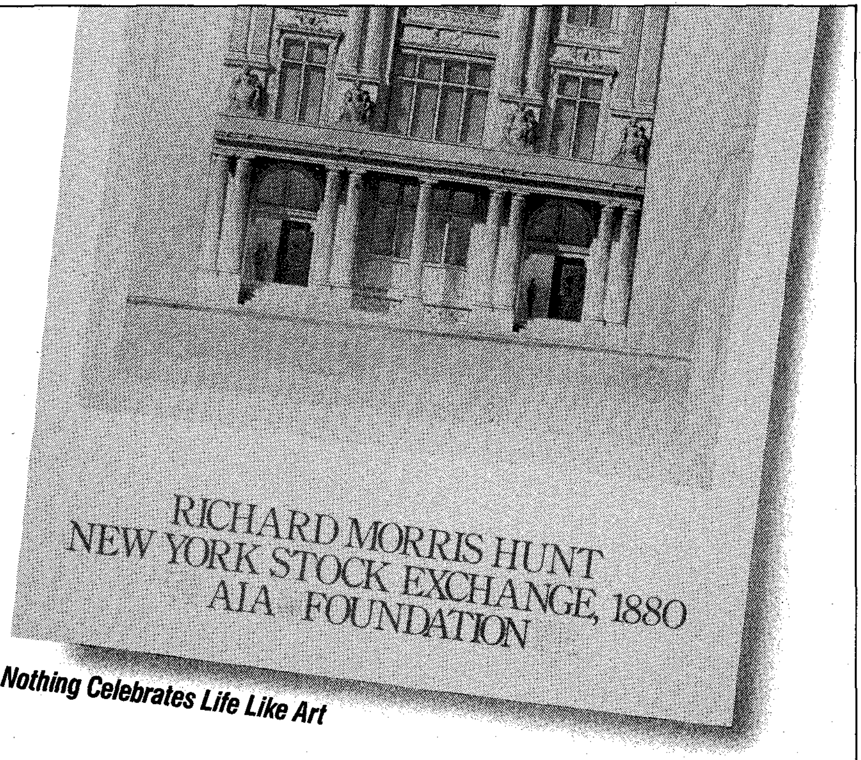
All set amidst the mystery and splendor of the ancient ruins of Mayan cities, temples and towering pyramids.

This is the Yucatan, our Caribbean. And with new non-stop and direct service from more cities than ever, Aeromexico is ready to warm up your winter right now.

For information on Aeromexico's low fares and extra value vacation packages—available right now—just call your travel agent. Or call Aeromexico, toll-free, at 1-800-AEROMEX (1-800-237-6639).

aeroméxico

Nobody knows Mexico better than Aeromexico.


RICHARD MORRIS HUNT
NEW YORK STOCK EXCHANGE, 1880
AIA FOUNDATION
Nothing Celebrates Life Like Art

What do you give the man who has everything? Please not another tie. Why not something strong and handsome as he. Equally comfortable in home or office. And how right to commemorate one of the elements that got him everything in the first place! AIA's poster of Richard Morris Hunt's New York Stock Exchange is 38x23, $27.50 unframed and $110. framed pp. Send $7.50 for our catalogue.

poster originals ltd.

924 Madison Avenue NYC 10021 · 212 861 0422 • 158 Spring Street NYC 10012 · 212 226 7720

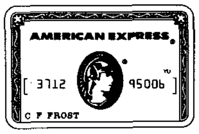
Estia
GREEK TAVERNA
Taylor Jones '85

Do you know me?®
From music to moussaka, dinner at my restaurant will have you dancing in the aisles.

I'm Vasilis Moschonas of Estia, the authentic Greek taverna that has been an American Express Cardmember favorite since it was established in 1970. Maybe it's because of the delicious menu, featuring homemade moussaka, stuffed grape leaves, and luscious shrimp casserole with feta cheese. Or maybe it's our brightly costumed waiters, friendly atmosphere and live Greek music. Whatever your reasons, come enjoy dinner or after-theatre supper at Estia, 308 E. 86th St., 628-9100. We don't accept drachmas. But we do accept the American Express® Card.

Don't leave home without it.®

©1985 American Express Travel Related Services Company, Inc.



to pass for white, and Zachariah, who is black and untutored—but also the white girl Ethel, who in the play enters the brothers' lives only as a pen pal. So the drama is reduced to chronicling two delusions, both essentially static: Morrie's, that the two of them can save up for a future in the shape of a little farm to be worked by themselves; and Zach's, that he can have a relationship with a white woman. There are no significant confrontations, and there is not much theater in the mere discarding of two hopes that, under apartheid, are stillborn.

More crippling yet was Fugard's lack of technique in 1961. Exposition, which creaks even in his later, much better plays, positively clunks through much of *Blood Knot*. And even for the rendering of stagnation, the tempo is too slow. The dramaturgy seems to be derived from Genet, whose playacting maids and blacks are the probable models for the charade the brothers indulge in—only Genet has a much greater flair for tragicomic theatricality. Even the climax, so devastating in late Fugard works, is muffled here. The shattering near-concluding line, "I think there's quite a lot of people getting by without futures these days," is promptly undercut by a curtain line that heavy-handedly explains the meaning of the play.

Seeing *Blood Knot* in 1964, I was moved by the novelty of its bringing theatrical word of a faraway but involving calamity without resorting to agitprop devices. Moreover, James Earl Jones and J. D. Cannon looked almost believable as dissimilar but discernible brothers, and they were both young enough to suggest years of tragic waste ahead of them. Zakes Mokae and Athol Fugard look utterly unrelated and, a quarter century after creating these roles in Port Elizabeth, too old: An older Zach's cockiness seems absurd, an older Morrie's exhaustion less monstrously incongruous. But Mokae is a superlative actor who plays with deeply affecting simplicity; Fugard, though he has directed the play adequately, is not a natural actor. *Blood Knot* can be seen for political or sentimental reasons, but not, I fear, for artistic ones.

ARTLESSNESS IS, TO AN EXTENT, EXCUSable in something like *Blood Knot;* it is unpardonable in the slow-footed revival of Noël Coward's **Hay Fever** that sags and drags at the Music Box. Brian Murray is an actor of talent and has done some good work as a director, but to turn the airy sneezes of *Hay Fever* into an endless, rheumy catarrh is a serious offense against dramatic hygiene.

There is no real plot to *Hay Fever,* only the comic contrasting of "Them" with "Us" and a set of proto-romantic convolutions and permutations serving to drive home that distinction. "Us" is the bohemian Blisses: Judith, the temporarily re-

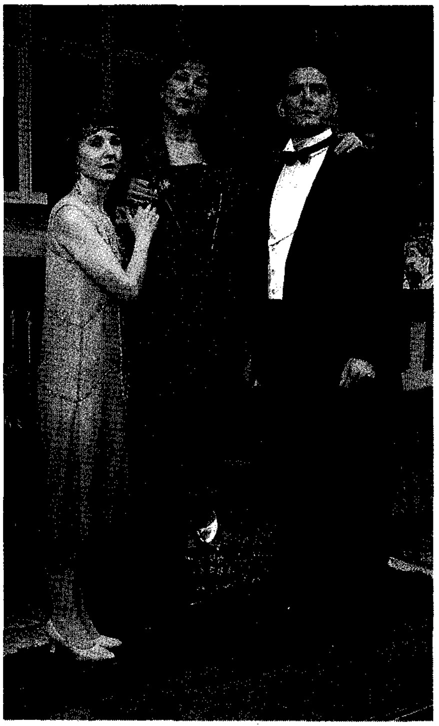
"*. . .Lemon Sky*'s wit and poetry are a language that provokes and envelops, stretching a few characters into a world. . ."

tired prima donna who turns her rustication into yet another histrionic triumph, "the country gentlewoman," with which to dazzle her husband, David, a hack novelist, and her children, Simon (who draws a little) and Sorel (who does nothing except play the modern young lady of 1925), and perhaps also Clara, Judith's former dresser and present slapdash maid. "Them" is the guests the Blisses have invited for a weekend at their country house outside London to flirt with. Judith has summoned Sandy, a smitten boxer half her age; David, Jackie, an awed flapper, ditto. Simon has coaxed out Myra, a fading society seductress quite a bit older; Sorel, Richard, a minor Foreign Office functionary, ditto. These pseudo-couples get variously reshuffled during parlor and other games in which the guests are manipulated and humiliated. Banding together, they escape next morning, while the Blisses barely notice their flight as they return to their internecine bickering and other, more intramural games.

Coward, only 25 when he dashed off *Hay Fever,* had wicked fun combining and recombining his dramatis personae in twosomes and larger groups for amorous and word play, grim for the victimized guests but delicious for the family and the audience. Inevitably, "Them" are made fools of, though Myra at least conjures up the strength to squawk. All this can be slyly diverting if properly staged and acted, and has, as Coward himself wrote, proved a great joy for amateur actors who think it easy to do, whereas it is fiendishly difficult. But who was he, he went on, to discourage these "poor dears," to whose unhappy number must now be added some seasoned professionals making rank amateurs of themselves.

Brian Murray has chosen his cast poorly and overdirected them arrantly. As Judith, the remarkable Rosemary Harris gives possibly the worst performance of her career, all mincing mannerisms and frantic fidgets. Her head wiggles like that of an itching stag rubbing his antlers against a tree; her arms, as she swishes about, stick out at odd angles like those of a Kabuki actor essaying his first female role. Her line delivery is scarcely less outlandish than that of Mia Dillon, the overripe Sorel, whose voice is raspy enough for you to give yourself a manicure with. As David, that good actor Roy Dotrice takes on the one thing he is quite unsuited for: light, sophisticated comedy. Deborah Rush is an amusing Jackie, but the director has escalated what need be only silly naïveté into sledgehammer stupidity. Campbell Scott is a boring and un-British Sandy; though not unfunny, Charles Kimbrough turns Richard, a part that calls for a mildly befuddled Edward Woodward, into a rather dimmer Terry-Thomas.

As Myra, Carolyn Seymour is accomplished enough, but unflatteringly dressed and coiffed. Robert Joy, however, as Simon, is a joyless, charmless eyesore, speaking and moving oafishly, and looking like a consummate yokel. Only the incomparable Barbara Bryne delivers a flawlessly comic performance as Clara; otherwise, Murray has directed in such a way that when the characters are deliberately "acting," they have no means of heightening their previous exaggerations except the grossest excess. I shall pass in silence over the fine costume and lighting designers who do not do themselves proud here, but I must excoriate Michael H. Yeargan's unduly tacky set. Avoid this *Hay Fever* like the plague.



ACHOO!: *Dillon, Harris, Scott.*

LANFORD WILSON'S **Lemon Sky** WAS AN interesting failure in 1970; as revived by The Second Stage, it is now a captivating near-miss. This is a memory play in which the autobiographical hero, Alan, looks back in 1970 at how, age seventeen in the late fifties, he left Nebraska to live in San Diego with his remarried father, the latter's two young sons, and a couple of high-school seniors, girls who, as wards of the state, were farmed out to the family as foster children. This, in a way, is Wilson's *Glass Menagerie,* chronicling how the little pleasures of life in Southern California are destroyed for Alan as his macho, hard-hat father, Douglas, drives the sensitive, incipiently homosexual youth out of a somewhat freaky but otherwise congenial second-family nest.

Wilson's vision is, as usual, sympathetic to a number of disparate characters: Ronnie, the laid-back and faintly bovine but compassionate and gallantly coping stepmother; Carol, the drug-taking, doomed teenage sexpot, with a forlorn tenderness under her cynical carapace; Penny, a terrific math student and solid citizen, but also an utter innocent in for a deadly awakening; and the two nice, neatly sketched-in half-brothers. Only for Douglas can Wilson muster scant sympathy, but even this prosaic brute gets his few touching moments. Most satisfying, though, are the play's wit and poetry, a language that tickles and evokes, provokes and envelops, stretching a few characters into a world, and allowing each his idiosyncratic utterances that yield small but transcendent epiphanies.

Lemon Sky ingeniously uses the old device of slipping from narrative reminiscence into dramatic action, and the first act is fraught with excitement as characters evolve and interact, as the present elucidates and evaluates the past. The second act, unfortunately, delivers less than the first one promised, sometimes bogging down in a surfeit of atmosphere at the expense of development. Even so, it contains a couple of finely differentiated, powerful clashes between father and son and husband and wife, respectively, as well as moving crises for both young girls.

Mary B. Robinson has directed with great assurance and fluidity—perhaps a bit too much of the latter; I wish she had not seen fit to make so many speeches overlap and apocopate one another. The set by G. W. Mercier, lighting by Stephen Strawbridge, and costuming by Connie Singer are all appropriate or better, given the cramped space and less than lavish budget. The acting, however, is just about unerring. Wayne Tippit and Jill Eikenberry (the latter perhaps a trifle repetitious) are pungently authentic as Douglas and Ronnie, Cameron Charles Johann and Patrick Koch are pleasantly straightforward as the boys, and Cynthia Nixon as Carol is once again exemplary as a troubled and troubling youngster. In her first New York performance, Laura White is a heartbreakingly gauche Penny; as Alan, the hitherto promising Jeff Daniels proves himself an actor of range, depth, and superb control. Of the huge load Santa dropped on the New York theater this Christmas, *Lemon Sky* comes closest to a treasurable gift. ■

Dance/Tobi Tobias

YOUNG BLOOD

"...Mark Morris went from adolescent daring to perverted sexuality, with a wealth of ideas about movement and music..."

THE TWO PROGRAMS—COMPRISING OVER a dozen pieces—that **Mark Morris** presented in December at DTW's Bessie Schönberg Theater can only be described as fecund. Not everything worked, and some of the dances seemed little more than studies, but the evenings contained a wealth of ideas about movement and music, to say nothing of humor, sensuousness, and wild adolescent daring.

An expert at working with popular and folk music, Morris is also fearless when it comes to tackling scores that would seem to demand a Balanchine-like mastery of musical and choreographic structure. On these programs, he confronted Bach's Concerto for Two Harpsichords in C Minor (for *Marble Halls*), Stravinsky's Symphonies of Wind Instruments (*Frisson*), and Shostakovich's Sonata for Cello and Piano (*Vestige*), and made handsome sense out of each. The Stravinsky, with its fierce, linear quality, actually reminds you of Balanchine's *Symphony in Three Movements*, and the Bach, with its serene architecture, of *Concerto Barocco*, not because Morris is imitative but because he, too, has seen inside the music. He seems to like these "big" scores because they allow so much to happen. The Shostakovich in particular gives him a field day in which lots of bodies are lavishly deployed through the space, expending huge amounts of visceral energy yet obedient in their paths to the order laid down by the composer.

The two strangest pieces on display had to do with perverted sexuality. In *Lovey* (to New Wave country-and-western songs by the Violent Femmes), themes of incest and murder are given a particularly horrific twist by the dancers' performing a number of erotically explicit acts with ugly little naked dolls. As a dance, the piece is nothing much, but the shock it purveys stays with you. *One Charming Night* (to four Purcell songs) finds the angelically delicate Teri Weksler playing an innocent maiden open to suggestion, with Morris as her most peculiar suitor—a combination of a Victorian Prince Charming, a sex maniac, and a vampire. It is very clever, and very, very funny.

My favorite piece was little more than a trifle. *My Party*, set to Jean Francaix's Trio for Strings in C Major, is a half-abstract version of a sock hop—a portrait of early adolescence. Its four women and four men couple up according to Morris's usual sexual egalitarianism and impetuously roll on the floor in bear-hug embraces. Other times, they promenade in a circle, hands trustfully linked, limbs awkward. The dance is skillfully made, coherent and inventive, but the main beauty of it lies in Morris's understanding—objective in its observation and touching in its sympathy—of what it's like to be new to the grown-up world.

MORRIS DANCE: My Party *is Mark Morris's abstract version of a sock hop.*

AN EXCURSION TO GEORGE BALANchine's *Nutcracker*, given by the **New York City Ballet**, has become as obligatory a part of a middle-class-Christmas-with-children as ice skating at Rockefeller Center and inspecting the animated panoramas in the department-store windows (on the frostiest day of the year, with hot chocolate to follow). Now that my own offspring have outgrown both being escorted to it and being in it (it features some 40 students of the School of American Ballet), my visits are no longer scrupulously annual. I checked in this season, though, and found it had lost none of its power to enchant.

Although the second act takes place in the fantasyland of a child's imagination—it is based on Balanchine's recollection of a posh sweetshop in St. Petersburg, whose goodies were way beyond his means—a large part of the ballet's magic is concentrated in the first act, which depicts a bourgeois Christmas party and is almost entirely naturalistic. It contains far more mime (ballet's equivalent of prose) than dance (its poetry), and the pleasure one takes in it consists in seeing a commonplace, domestic event evoked with such innocence and charm, not theatricalized out of recognition or tarted up with cloying sentiment.

Within the ordinary, however, lies the extraordinary. In one of the great visions of the first act, the little nightgowned heroine, prey to the childhood fear of unknown presences in the dark, runs in wide circles through the deserted family parlor as the Christmas tree expands to immense proportions. Her terror is familiar to us—we can recall it almost palpably—but this time something uncanny really is happening, and it's as beautiful as it is frightening. The little girl realizes this, too, and finally checks her flight and kneels in wonder, gazing at the rising green mountain dotted with stars.

The youngsters in this season's cast, coached by Garielle Whittle, are proficient and appealing. Jocelyn Hayes, the ten-year-old I saw in the leading role,

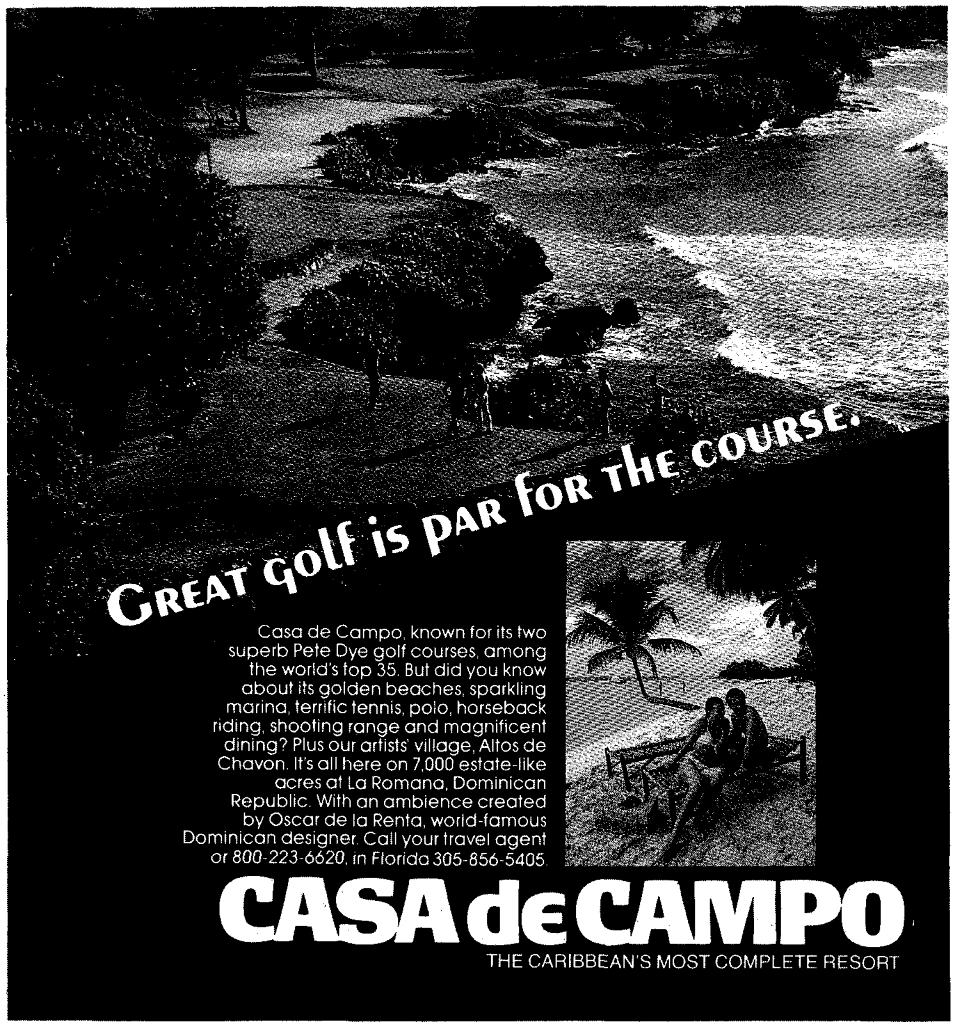
Photograph by Tom Brazil.

might have been chosen for her face alone—sweet enough, but with a kind of unruly animation. All the girls and boys (and girls playing boys) in the party scene couple enthusiasm-just-held-in-check with manners so well tuned that you might conclude a few years in a good ballet school was the best possible training for civilized social intercourse.

IF NEW YEAR'S RESOLUTIONS ARE BEING made over at the **Alvin Ailey American Dance Theater,** one had better be to seek out stronger choreography. The company, in residence at the City Center for most of December, offered splendid dancing in several inadequate new works. Ailey's *For Bird—With Love,* a look at the tortured life of the great jazz musician Charlie Parker, had a few atmospherically potent moments and a couple of clever solos for the fellows playing the backup musicians. Most of its dancing was negligible, though, and the story it told so vague as to be incomprehensible. *Speeds,* touted as Jennifer Muller's signature work, is a dubious acquisition. After a couple of cute observations about acceleration and deceleration, coming and going, it stays and runs off at the mouth for what seems like weeks.

Still, the dancers are glorious. Take Deborah Manning. The Ailey company has its share of bodies beautiful, but Manning isn't one of those long, shapely, sveltely muscled types. She's small and stubby-necked, with a tough jaw and spindly little-girl limbs. Yet she carries herself with such fierce pride and moves with such power and conviction, you wouldn't for a minute have her otherwise. In *Speeds,* she descends slowly into an arabesque *penchée,* perched like a stork on one frail leg, the other rising heavenward while the torso swoops down like a diver's. You feel that if you could figure out what keeps her balanced, unwavering, you'd understand one of the top secrets of the universe.

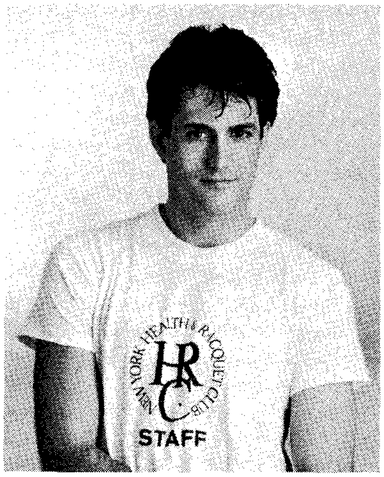
SCHEDULING CONFLICTS POSTPONED MY seeing the new work **Bill T. Jones** had made for the Ailey company, but I did get a good look at Jones's recent work in the concerts he and his partner, Arnie Zane, gave at the Joyce. I especially enjoyed *Shared Distance,* which Jones dances with the extraordinary Amy Pivar and which plays intriguingly on the disparity in their heights and physical temperaments, Jones being long and lyrical, Pivar a little dynamo of gutsy strength. Like much of Jones's and Zane's work, the piece incorporates sculptural tableaux, dramatic gestures divorced from their context, and the virtuosic feats with displaced weight typical of contact improvisation. Here these elements were particularly well meshed, and warmed by humor, challenge, and tenderness. ■



Casa de Campo, known for its two superb Pete Dye golf courses, among the world's top 35. But did you know about its golden beaches, sparkling marina, terrific tennis, polo, horseback riding, shooting range and magnificent dining? Plus our artists' village, Altos de Chavon. It's all here on 7,000 estate-like acres at La Romana, Dominican Republic. With an ambience created by Oscar de la Renta, world-famous Dominican designer. Call your travel agent or 800-223-6620, in Florida 305-856-5405.

CASA de CAMPO
THE CARIBBEAN'S MOST COMPLETE RESORT

I L♥VE NEW YORK
HEALTH & RACQUET CLUB



NEW YORK HEALTH & RACQUET CLUB
HRC

THE NEWEST LOCATION
39 Whitehall St.

PRE-OPENING CHARTER MEMBERSHIPS
NOW AVAILABLE
269-9800

MIDTOWN
110 West 56th St.
(At 6th Ave.)
541-7200

MIDTOWN
132 East 45thSt.
(Next to Grand Central)
986-3100

MIDTOWN
20 East 50th St.
(Next to Saks Fifth Ave.)
593-1500

UPTOWN
1433 York Ave.
(Corner of 76th St.)
737-6666

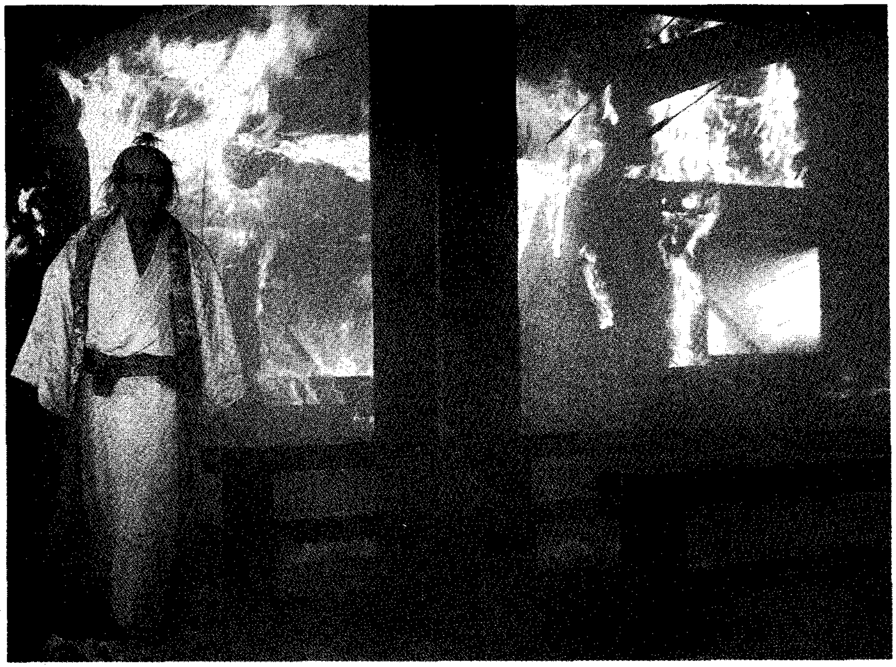
VILLAGE
24 East 13th St.
(East of 5th Ave.)
924-4600

UNDER CONSTRUCTION
LINCOLN CENTER
West 68th St.

Movies/David Denby

SHARPER THAN A SERPENT'S TOOTH

"...*Ran* is stiffly impressive—too stiff—but Kurosawa still exhilarates and amazes us with his spectacular, heroic style..."



EVERY INCH A KING: *Tatsuya Nakadai as Lord Hidetora in this version of* King Lear.

AT THE MOST AWESOME MOMENT OF Akira Kurosawa's **Ran**, the mad Lord Hidetora (Tatsuya Nakadai) emerges from the burning tower, descends the slate-gray castle steps, white robes flowing, and abandons himself for the rest of his life to the black and howling plains. Lord Hidetora's hopes for peace have been blasted, his soldiers and concubines are all dead; in a final indignity, he has been unable to find his sword and commit seppuku. As he reaches the ground, the attacking armies, stunned by his presence, lower their arms and allow the broken old man to pass through. For the Western viewer, Hidetora the white-bearded patriarch is a kind of anti-Moses; he descends from on high not with the gift of God's law but with the inescapable knowledge of his own folly. The descent is a terrifying, unforgettable image—beautiful, unbearable, and cruel in a way that only great art can be cruel.

In his younger days, in such films as *The Seven Samurai* (1954) and *Yojimbo* (1961), Kurosawa saw some glory in battle. Battle was painful and savage but also one of the central experiences of life—the test of character, the school of greatness. In *The Seven Samurai,* which I'm not alone in regarding as the greatest movie ever made, the battle scenes were a whole world. Fighting was the arena of bravery, of course, but also of so much more—ethics, art, virtuosity, wit. Not to fight was not to live fully. And, as anyone could see from Kurosawa's work, this was not a simplistic, monomaniacal view. *The Seven Samurai* offers so wide a range of behavior—so much extravagant joy as well as suffering—that even the most resolutely anti-war viewers have been moved and excited by it.

But Kurosawa is 75 now, and his temperament has changed. His judgment has become stern, unrelenting. *Ran* ("Chaos"), Kurosawa's adaptation of *King Lear,* is a grimly magnificent summing-up, a bitter vision of life as folly and disaster. "Men prefer sorrow over joy!" someone wails near the end, and this is surely Kurosawa's view as well. Even those who wish to give up sorrow cannot escape it. At the beginning of the movie, Hidetora, who has spent 50 years pacifying the rival clans of his domain, decides that he has had enough of fighting and cedes power to his eldest son, demanding that the other two sons support and love their brother. As for himself, he will retire to the eldest son's castle with his titles, armor, guards, and women all intact. In other words, he surrenders the burdens of command without giving up its privileges and pleasures.

Only Saburo, the blunt but loving youngest son—the Cordelia figure—has the courage to tell his father that the plan is hopeless. Hidetora has taught his sons the laws of power and the practice of cruelty. How can he expect them to live in any other way? And Saburo, of course, is right. The two older brothers humiliate their father and then betray each other. They crack the filial bonds, and the harsh but stable peace, as if outraged by this primal offense, collapses into war.

As always, Kurosawa brings more soul and poetry to spectacle than his peers, shaming all but the greatest masters (Griffith, Gance, Ford) in his use of landscapes, weather, masses of men. And for once Kurosawa has some good music. Toru Takemitsu's music is often spare—a heavy groan of foreboding in the opening boar-hunting scene capped by a single flute shrieking in the dead air as Hidetora raises his bow for the kill. But at a key moment the music takes over and intensifies what is already overwhelming. Hidetora, finding refuge in an abandoned castle, is attacked by the armies of his two eldest sons. The carnage is awful: Warriors pierced with a half-dozen arrows twist and fall in the black smoke. This is the most spectacularly "painted" of all Kurosawa's battles—black and slate gray stained with red, the tones of fiery apocalypse. After the fighting begins, the clangorous soundtrack suddenly goes silent, giving way to Takemitsu's lamentation. The shift produces a trance-like effect, distancing the immediate suffering and raising it to a universal sorrowfulness; we are reminded that most battles are not contests of equals but outright slaughters in which the weaker side dies in the muck.

As always, in watching Kurosawa's period work, we're exhilarated and amazed by the heroic style—the extreme formality of bearing, the erect attention and address of the warrior caste, the characters pressed to the edge of the cliff by their own will and the severe pressures of power. No world could be more awesomely removed from our own. But this distance, while exciting and satisfying in so many ways, can also feel cold and severe. By changing Shakespeare's three daughters, who need to marry to attain power, to three sons, who hold power in their own right, Kurosawa has, in a sense, institutionalized the family tragedy. When Hidetora announces his plans in the opening scenes, Kurosawa keeps the camera well back: These are affairs of state, and he's not interested in individual emotions, not even in Saburo's feelings when he defies his father. The drama is spatial and hierarchical—the physical distance between the men, the way they stand or sit in one another's presence matter more to him than motivation or "psychology" or personality. Bearing is all.

Even Hidetora, who suffers terribly and goes mad, is never characterized as an individual; Kurosawa holds him at a distance as much as any of the others, keeping the camera back in Hidetora's death scene. Kurosawa has filtered Shakespeare not only through Japanese feudal warfare but through the traditions of the No drama. As Hidetora's world crumbles, as he awakes to the hellishness that he has created in the name of peace, Nakadai's face turns chalky white, his eyes stay pinned open in a fixed stare, he rants and falls. Perhaps it's unnecessary to say that this rage of extravagant acting cannot begin to compare with Shakespeare's poetry in the scene of the storm on the heath. Nor will moviegoers find anything approaching the sublime pathos of Shakespeare's reconciliation scene. But they will find something else—grandeur, spectacle, the morbid yet ravishing horror of the pessimistic view established on a colossal scale.

Ran doesn't have the physical expressiveness of Kurosawa's earlier masterpieces. Only Mieko Harada, as Lady Kaede, the eldest son's wife, escapes the director's glacial severity. Lady Kaede, who seems modeled on Lady Macbeth, seduces, dominates, begs, whimpers—she's chaos in female form, and Kurosawa lets her slash her way through the fixed set pieces, right down to the moment when he finishes her off with a splat of blood on the wall. Most of the movie, however, advances in stiffly impressive blocks. Kurosawa has wanted to make this movie for a long time, and perhaps it's inevitable that much of it feels premeditated. Yet what he can do, he can do, and once you have seen these images, you cannot forget them. The proud old artist, gathering majesty in the despair of his difficult later years, has delivered the devastating blow that he wants to be remembered by.

THE BEAUTY OF **Out of Africa,** FROM THE very opening shots, is rhapsodic and illustrative rather than dramatic. This large-scale adaptation of Isak Dinesen's marvelous memoir never catches fire, and one major element in it—Robert Redford's embarrassing non-performance—is disastrous. But beautiful it is: Direc-

The Harvé Benard Fur Collection.

Exclusively At
STEVEN CORN FURS, Inc.
A Division of Joseph Corn & Son, Inc.
141 West 28th St. (Bet. 6th & 7th Ave.)
(212) **695-3914**

50% OFF
THE MARKED TICKET PRICE
• on all plants • in all sizes • in all varieties!

ANNUAL WINTER GREEN SALE!

With first quality indoor plants and trees available now at our fantastic winter sale prices, can spring be far behind?! Come in now through January 20th, or while supplies last and warm up to our entire inventory of beautiful plants and trees for up to half the price!

ALL SALES FINAL!

Hours: 7 Days 10-7/Mon & Thurs 10-9
Major credit cards accepted.

Terrestris®
Specialists in indoor plants that survive.
409 East 60th St. 758-8181

THE
PETRIE METHOD
OF HYPNOSIS
SPECIALISTS IN

- WEIGHT CONTROL
- SMOKING CESSATION
- SELF HYPNOSIS
- ACHIEVING RELAXATION
- OVERCOMING INSOMNIA
- OVERCOMING FEARS
- REDUCING STRESS
- CONTROLLING ADDICTIONS
- SELF CONFIDENCE
- SUCCESS ATTITUDES
- RELIEF OF PAIN
- SALES MOTIVATION
- OVERCOMING ANXIETIES
- IMPROVING STUDY HABITS

Call for Information or our Free Brochure
(212) 608-6656
(516) 482-1220 (718) 746-3535
(201) 568-8560 (914) 682-8155
THE Petrie METHOD
THE INSTITUTE FOR HYPNOTHERAPY SINCE 1957
MANHATTAN • BROOKLYN • BRONX • QUEENS • STATEN ISLAND
LONG ISLAND • NEW JERSEY • WESTCHESTER • CONNECTICUT

LA RESERVE
FRENCH RESTAURANT
★ ★ ★
N.Y. Times—June 28, 1985
Forbes—Gourmet
Lunch, Pre-Theatre, Dinner
Rooms for Private Parties
Complimentary Parking after 5:30 within
walking distance of the Theatre District
4 West 49 St. (West of 5th Ave.)
Tel. 247-2993
Rockefeller Center

Victor's Cafe 52
NEXT DOOR TO
BILOXI BLUES,
WINNER! BEST PLAY OF 1985!
"ENJOY A TOUCH
OF OLD HAVANA"
INDULGE YOURSELF
WITH OUR DELICIOUS
FOOD & STROLLING
VIOLIN & PIANO MUSIC!
EXOTIC-TROPICAL COCKTAILS AT BAR!
Reservations: 586-7714
236 WEST 52 STREET- NYC

"...*Out of Africa* shows Streep to be a great actress and Redford a non-actor..."

tor Sydney Pollack and cinematographer David Watkin have caught the quality of Dinesen's famous description of the light in Kenya; they've captured the size, the upward extension of the air, the dry, burnt-pottery colors, the freedom of the colossal open plains. Perhaps I'm a sucker for this sort of Great Adventure stuff, but there are lovely quiet moments throughout this movie when the landscape simply breathes, and it's enough.

The upper-class Europeans like Karen Blixen (Isak Dinesen was her pen name) who journeyed to East Africa in the years before the First World War came to take possession, but possession of a special sort. Blixen and her husband, the big-game hunter Baron Bror Blixen, bought a coffee farm outside Nairobi, and Karen tried to make a profit from it. But money does not seem to have been her principal aim. Karen wanted to experience a freedom undreamed of in Europe, and she did; she came to learn, to experiment, to appreciate; she came for solitude and for power, both of which she achieved. She reigned as a kind of benevolent despot over hundreds of Kikuyu workers and servants, whom she called, without irony but without condescension either, "my natives." The noble beauty of Africa, as they used to say, "called" to her, and she described it in her own extraordinary English, a prose both bumpy and cadenced, both modern and biblical.

The problems of shaping Dinesen's work into a dramatic narrative have been notorious among screenwriters for years, and I'm sorry to say that even with access to a variety of recently published additional sources, including Judith Thurman's marvelous 1982 biography of Dinesen, screenwriter Kurt Luedtke hasn't come up with anything very exciting. Intelligence is present in the movie in abundance, and also reverence, fidelity, and love of Dinesen and Africa too. But watching *Out of Africa,* I was astonished by how few genuine dramatic episodes there were—dramatic in the commonplace sense of a sustained sequence of shots. Too much of *Out of Africa* relies on Meryl Streep's narration (beautifully spoken) over gentle montage sequences of natives laboring on the farm or animals crossing the plains.

Meryl Streep's repeated "I had a farm in Ahhfrica," spoken as an old woman, offers a quietly electrifying invocation of the whole painfully pleasurable memory of freedom and ease. On the farm, her Karen is an iron-willed yet surprisingly romantic woman who simply assumes an innate superiority to other mortals; this assumption, which frees her to do what she wants while holding herself to the highest standards, is the modern, emancipated woman's version of aristocratic hauteur. The real Karen Blixen was apparently more willful, reckless, and perverse than the heroine we see here; the filmmakers have actually stayed rather close to Dinesen's presentation of herself in the book as a kind of lofty goddess of the hunt crossed with anthropological sibyl. But even so, Streep's slightly softened evocation of the writer as a young woman is satisfying in its own way. This is her least mannered, least actressy performance; we seem to be simply watching Karen Blixen without an actress's intervention—which, of course, is an illusion made possible by an incredible amount of hard work and discipline. With this performance, I've stopped fighting Meryl Streep. She is a truly great actress.

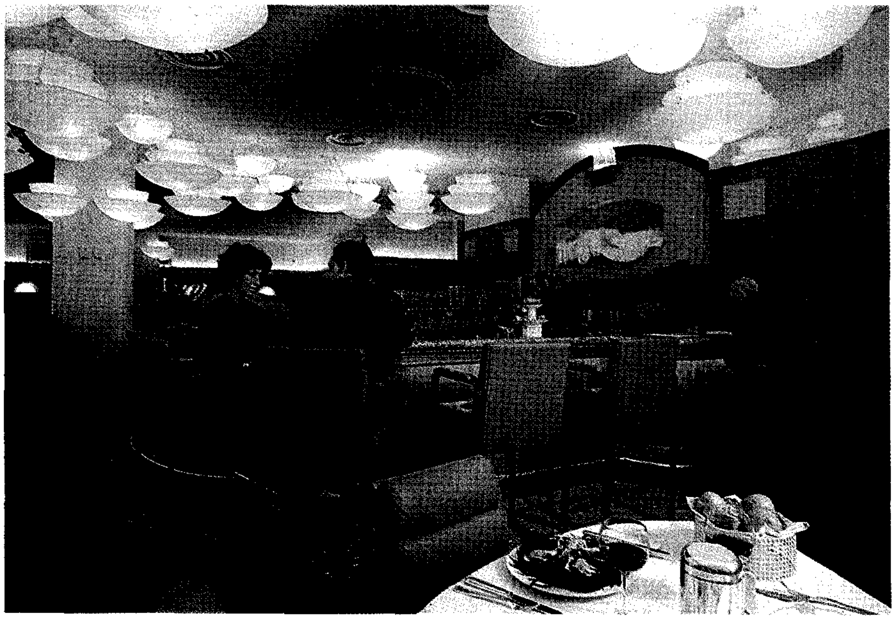
In Streep's scenes with Klaus Maria Brandauer, we know we're watching material written by adults and played by adults. Karen Blixen fell in love with Bror's brother but married Bror for his title; in return, he gained access to her family's money. As the movie tells it, they never loved each other, but she wound up liking him much more than she expected and loathed letting him go. But let him go she did, for Karen was too much for Bror, who strayed to the wilderness and to other women. The sardonic, wounding, but affectionate banter between these two is the most memorable thing in the movie.

Robert Redford is the least. As the great white hunter Denys Finch Hatton, an Oxford-educated aristocratic sportsman, all-around great athlete, wit, and lover of poetry, he is so far out of his league that at first one feels sorry for him. But only at first. Whether he can't do it or *won't* do it, we're disgusted with him by the end. Having lost the instincts that steered him through wonderful soft-shoe performances in *The Candidate* and *The Way We Were,* he's simply not putting out for the camera. The jaunty lines sound absurd in his mouth, and he doesn't provide the physical dash that would make up for the flat line readings. Streep's great love for him, and his resistance to committing himself to her, make no sense at all: Here is this laid-back American unaccountably overvaluing his freedom and holding himself aloof from a woman patently too good for him. Some romance! I've heard that women are sniffling in the theaters when the affair breaks up, but I think they're projecting an ideal man onto the still-handsome shell of a man who can't act. At least *they're* projecting something; Redford certainly isn't. ■

The Insatiable Critic/Gael Greene

JOE BAUM GOES FOR THE 'WHOOSH'

"...Aurora is far from perfection, though Gerard Pangaud, the two-starred Parisian expatriate at the range, has his triumphs..."



COMES THE DAWN: *The bubble-lighted bar at Aurora, Joe Baum's very own restaurant.*

IF YOU ACCEPT MIES VAN DER ROHE'S insight that God is in the details, then Joe Baum's new **Aurora** is heavenly on two counts: in its near-religious devotion to the fine points as well as in its dedication to the goddess of dawn—a sensual deity who got caught *in flagrante delicto* with Mars, provoking Venus's wrath and a curse that she would be forever obsessed with young boys.

No wonder Joe Baum is nervous. It's a moment equal to Philip Johnson's unveiling a Chippendale-coiffed tower. America's greatest restaurant creator of the century opens the first venture that's totally his... designed by graphic-arts genius Milton Glaser in cahoots with architect Philip George. There is no fanfare. No press release. No celebrity benefits. No tinseled launch. There's not even a name on the door, or a number outside what is officially 60 East 49th Street, site of the long-defunct Dallas Cowboy. There is only a skeletal blue-steel frame for the canopy (sent back four times already because it didn't look right), and a distinguished portal, set back, dramatically lit.

But after two weeks of rehearsals with invited friends, the public was welcome. Now the food world descends—our town's serious eaters, professionals and obsessed amateurs—looking to the man who dreamed up the Four Seasons, Zum Zum, La Fonda del Sol, Charley O's, and the stunning cruise ship in the sky, Windows on the World, anticipating a definitive statement of what eating is about at this moment. What a burden! And Aurora is still shaky all over.... Just a few weeks into its run, it's far from perfection, a long way from even the cuisinary dazzle its pedigree promises, though Gerard Pangaud, the two-starred Parisian expatriate at the range, has his triumphs.

This is auteur dining. I find myself marveling at the master's touch. The statements: The coat goes into an armoire. There are bubbles everywhere... woven into the carpet, painted on the china, etched in glass, stitched onto each service jacket—clotted cream and suntan, designed by Seventh Avenue couturier Kasper. The bubbles seem to echo the graduated bowls that drop from the ceiling over the bar, a dizzying sculpture in light—rose, gold, ivory light—studded with amber baubles. The bar is a stunner—curved, beautifully paneled, its pink-gray-black mottled granite the colors of a freshly cut duck-liver terrine, its stools designed for serious comfort. In no time, a dish of deep-fried celery root and crisped leaves disappears with aperitifs. At table, the silver is heavy—good heft in the hand—and lined up all on the right (admiring and loving Joe Baum for years, and being left-handed forever, I can still find the eccentricity amusing).

The room is hushed, the silence startling—no music, what audacity. And what a luxury of space. How comfortable to settle onto a giving cushion of real leather in what looks like a hotel dining room in Zurich. Except for the jarring wattage of those illuminated mixing bowls, the mood is strangely somber. But happily, from the first taste sensation, Chef Pangaud is declaring his distinctly Gallic presence. The message arrives in an *amuse-gueule*—the appetite teaser offered as a giveaway in the fancy French style. Tonight, it's an oyster nestled on deep-green spinach in a buttery sauce that trumpets its nationality. It could only be French. And the sweetbreads are texture perfection, too, touched with a tangy vinaigrette and served with truffled potatoes. Fast-seared foie gras is set in molten richness on zestily dressed leaves of mâche and black-edged circles of radish. An intense pheasant consommé is served in demitasse as intermezzo between appetizer and entrée. Pigeon rides a garlic-haunted puddle. But such highs are only to be expected from a hand as gifted as Pangaud's. And inevitably the disappointments seem more intense—lobster and sea urchin in insipid jellied consommé, and lobster again, impeccably cooked, with ginger and lime and a splash of Sauternes.

A fierce intensity of cocoa in the warm chocolate-mousse cake is softened with vanilla ice cream. I love the tart cassis sauce but not the pear-cheese torte it naps. Better choice: crisp, thin apple tart with cinnamon ice cream. Fresh orange sections with candied peel could have more pizzazz, and the grapes in jellied muscat could strike you as edible Kandinsky or silly Jell-O that costs a fortune.

Irresistible confectionery doodads—candied grapefruit peel, exquisite glacé grapes, dipped truffles, and nutty tuiles—and a splendid Stag's Leap Cabernet, recommended by the sommelier from a nicely priced list, do not soften the pain of the check. We are paying an arm and a leg for dinner: A duo ordering from the right side of the menu could easily run up a tab of $100—before drinking a drop, before taxes and tip.

And so it goes in four visits to Auro-

Photograph by Mark Jenkinson.

The BORDER CAFE
A TASTE OF THE AMERICAN SOUTHWEST
Brunch • Dinner • Bar
244 East 79th St near 2nd Avenue
212-535-4347

Lello
"A Fine Balance of Northern and Southern Italian Specialties. . . Polished and Sophisticated." NY Times
Private Room For Parties
65 East 54th St., NYC • Tel. 751-1555

Open Seven Days
Lunch & Dinner
• Sunday Brunch •
• Private Parties •
Nouvelle/American Cuisine
637 Tenth Avenue (45th St.)
315-4690

New York's Award Winning Delicatessen
"The best pastrami and corned beef in town."

CARNEGIE
DELICATESSEN & RESTAURANT
854 Seventh Ave. bet. 54th & 55th St.
Moments from all Broadway theatres
Tel. PL 7-2245 Open til 4 A.M.

"NEW YORK'S BEST BET FOR VALUE"!
"SENSATIONAL FRENCH CUISINE"
"RECOMMENDED BY N.Y. TIMES & N.Y. POST"
Also a la carte available
Complete Dinners $12.25 to $19.50
The French Shack
65 West 55th St. *(Betw. 5th & 6th)*
Res: 246-5126 Open 7 Days

Seryna
TOKYO
NEW YORK
A superb Japanese experience in after-theatre dining.
Lunch12:00-2:00Dinner5:30-12:00
520 Madison Ave.
(53rd St. bet. 5th and Mad.)
212-980-9393

"...Delicious red snapper and exquisite tuiles, listless duck and lumpen ravioli..."

ra—mostly delicious razzle-dazzle, but too many near-misses. Exquisite pheasant terrine sumptuously layered with foie gras, splendid warm carpaccio of red snapper ribboned with minced thyme and rosemary. Listless duck-confit salad. Lumpen ravioli of Roquefort. And a chef's salad that is all style and no substance—wheeled tableside, couturier ingredients set out like jewels to be buried with Cleopatra, tossed in a handsome silver bowl. Quail and pheasant, said the menu. I couldn't find any quail.

At lunch, an unthrilling pâté of wild mushrooms sits in a sublime green pool of sorrel and watercress. Wondrously sweet red-pepper mousse comes with tender shrimp beautifully sauced. Scrambled eggs perfumed with sea-urchin roe are piled high in a buttery brioche. Grilled snapper antiboise with matchsticks of vegetable sits in aristocratic tenderness on two croutons, one spread with potent black tapénade, the other with deep herb greenery. A great chef can always elevate the lowliest chicken to sainthood, and Pangaud's—boned, in a buttery crumb coat—is quite blessed, though "devil sauce" suggests something more pungent, less sweet, than the potion that accompanies it. The chef's salad, confit, and ravioli are the day's strikeouts.

At dinner again, we are noticing how much muscle it takes just to tear off a piece of Aurora's excellent roll. Thank heaven I do 45 push-ups every other day. The mini-loaf of grain-studded whole wheat is wonderful, too, except when it's not quite fresh. A tremulous cut of salmon, pink at the heart (as requested), is interesting, baked in a soft browned crust spiked with horseradish. And a massive loin of supernal lamb ($60 for two but enough to feed three or four) is brilliantly complemented by a sprinkle of the "chef's special spice"—a blend of cumin, ground coriander, cinnamon, clove, celery seed, nutmeg, ginger, and salt to be found on the table in a trifoliate server. Hard to believe the same sensibility concocts drab sea scallops in a too sweet almond curry.

It would be pleasing to report that the fare improves as time goes by. But on my most recent visit, the house is hopping and the kitchen crawls. Veal is dry and boring. Lobster thermidor is oddly watery. And the mallard duck braised with Oriental spices does not move me, though the lobster and sea urchin in aspic is infinitely sprightlier.

What was Joe Baum up to here? Well, he wanted a grill—"like the great hotel grills of Europe, like the Savoy." And he wanted "a great old-time bar-restaurant"—not in the yuppie mating-and-grazing bar idiom, but "a grown-up bar" that "may or may not ever have existed, where Lucius Beebe might stop to down ten dozen oysters." He would have called it the Grill, except the word got too abused while he was building. That's how he came to Aurora—goddess of the dawn, with her link to the northern lights. There she is, or will be soon—a sculpture tucked into a pediment above the bar. For the moment, a draped figure stands in, looking very dawnesque indeed—mysterious and unknown, full of promise.

And yes, the chef would be French, Baum decided. Though a new breed of American chefs bask in sudden stardom, Baum wanted French technique. "I wanted the best. Pangaud is inventive, but he's at home with the classic. I no longer understand what everyone means about American cuisine."

The design he delegated to Milton Glaser, one of the most influential graphics designers of our time. Architect Philip George executed the plan. It was an unconventional scheme—Baum would list his desires, Glaser would invent space and color solutions, and George would make it all come together—but the three have worked together often. Friendship and flexibility were the rule. "I wanted it sensuous," says Baum, caressing the lush curve of the bar. "I wanted seats that made a *whoooosh* . . . "

The real-leather cushions whoosh, all right. The details are clever and creative. But the effect is curiously stodgy. Perhaps the mood will lighten now that the tall stools are peopled by affluent barside lunchers (entrées, $20). As for the food, I suspect too much intellectualizing and not enough passion have gone into the cooking. When Baum and Pangaud stop analyzing what New Yorkers want and start serving what they themselves love to eat, we'll all be happier.

Some restaurants are as good as they'll ever be in the first weeks of existence. Some start strong and flicker out. But many a serious scheme may take months to bloom. One day, Aurora's staff may be more graceful. Waiters will stop swiveling their heads in confusion and colliding with the furniture. And given Joe Baum's passion for perfection and a chef as gifted—as happily transplanted—as Gerard Pangaud, it's probably a good bet that Aurora's cloudy dawn will turn into a sunny day.

Aurora, 60 East 49th Street (692-9292). Lunch, Monday through Friday, noon to 2:30 p.m.; dinner, Monday through Saturday, 5:30 to 11 p.m. A.E., C.B., D.C., M.C., V.

Music/Peter G. Davis

LADIES' NIGHTS

"...Marton and Rysanek divide the honors in *Lohengrin;* Horne's Isabella remains an exercise in meaningless technical bravura..."

THE METROPOLITAN OPERA HAS SCHEDULED a generous number of *Lohengrin* and *L'Italiana in Algeri* performances over the next couple of weeks, and three singers—two for Wagner, one for Rossini—make attendance worthwhile. If that seems like a stingy dole, considering what Met tickets cost these days, remember that there have been much worse casts this season, and we must be thankful for what we get. Besides, James Levine conducts both operas, and that is another plus.

In the **Lohengrin,** Eva Marton as Elsa and Leonie Rysanek as Ortrud evenly divide the honors, leaving most of their male colleagues gasping for breath—literally so in a few cases. While watching the performance, I was reminded of a wonderful Wieland Wagner Bayreuth production of *Lohengrin* from the early 1960s. Wieland's concept of the opera at that time presented Elsa (Rysanek) and Ortrud (Astrid Várnay) as the central figures of the drama, powerful forces of good and evil relentlessly destroying each other while Lohengrin stands by helplessly. I don't think August Everding had this in mind when he originally put his more conventional notions about the opera on the Met stage a decade ago—and he has returned to supervise this revival—but the nature of the cast now at his disposal results in a very similar dramatic effect.

Rysanek's Ortrud is an especially fascinating creation, a strong woman who eventually loses her power struggle with the Elsa-Lohengrin faction, not because her pagan magic fails to work, but because ambition and vanity lead her to make several fatal psychological and political miscalculations. This Ortrud is a complex, devious, dangerous, and very human dramatic presence, someone who must be watched carefully every minute—especially during Act I, in which she scarcely sings at all but absorbs and broods over everything that happens. One can see Rysanek's face and body registering and weighing each stressful event, storing up her malevolence for that magnificent eruption of evil in the opening scene of Act II. Yes, there are moments of unsteady singing along the way, and perhaps a few phrases sound underpowered. But a great artist is at work, make no mistake, and her performance is incandescent.

THERE GOES THE BRIDE: *Eva Marton, Peter Hofmann in* Lohengrin.

Last year Marton sang Ortrud, a much blunter interpretation than Rysanek's but a thrilling piece of vocalism all the same. Now she is a creamy-voiced Elsa, a role even better suited to her temperament. Marton is unusually passionate for a Wagnerian virgin, often stubborn and willfully aggressive, but those are the qualities that make her such a worthy adversary for Rysanek's formidable Ortrud. Each soprano seems to trigger the other's best performing instincts, and I can hardly imagine two singers more ideally teamed for this opera. The third positive element in the Met's *Lohengrin* is Levine, who presides over a refined orchestral performance of unusual instrumental beauty and weighty symphonic grandeur.

The onstage male contingent, apart from the chorus, leaves much to be desired. The most disappointing is Peter Hofmann, who looks like Superwasp with his white smock, shining armor, and artificially fluffed-up blond hair. Fair enough, I suppose, Lohengrin being Lohengrin, but Hofmann's ragged tenor sounds ugly and prematurely aged, and that is decidedly inappropriate. Perhaps the time has come for this singer to stop leading a double life, put opera aside, and devote himself full-time to punk-rock music. Leif Roar's raw-voiced Telramund, John Macurdy's undernourished King Henry, and Anthony Raffell's wobbly Herald are intolerable.

THERE IS VERY LITTLE ENJOYMENT to be had from the Met's **L'Italiana in Algeri** revival, one of director-designer Jean-Pierre Ponnelle's more innocuous international efforts, first unveiled in New York a dozen years ago. The production has obviously been brought back as a vehicle for Marilyn Horne—certainly no one else in the cast is at all vocally presentable. I even have my doubts about Horne, who usually bulldozes a path through Rossini's comic operas, turning the composer's charmingly resourceful heroines into coarse, bossy shrews. Her Isabella is still pretty overbearing, but at least this time the edges are more smoothly rounded and the character less shrill. Perhaps the singer's recent weight loss contributes to the mellowing process—40 pounds is the official estimate, and admiring gasps greeted the diva's first appearance, even before she sang a note.

Diets and such are supposed to take a toll on the voice, but to my ears the basic Horne sound, a lean one to start with, remains unchanged. It was always an agile instrument, easily flexed and aimed with accuracy, a trimly trained muscle tissue ideally suited to perform the sort of vocal calisthenics and athletic feats that invariably delight Horne fans. Her performance of Isabella sounds more like exercising than singing. This is clearly a

Photograph by Beatriz Schiller.

President Reagan and U.S. Senator D'Amato lunching at Angelo's, attended to by owners Gino and Giovanni.

The best Italian Restaurant in New York City is in Little Italy.

Angelo's
146 Mulberry Street
Reservations: WO 6-1277

Dinner Saturday/Sunday Brunch
& Monday Funday
Branding Iron
american restaurant & cafe
(718) 729-0780
45-02 Queens Blvd. ★ L.I.C.

AUTHENTIC-JAPANESE
CUISINE
FUJI
238 West 56th St
CI 5-8594

CAFE du PARC
106 East 19th Street · 212-777-7840
Call for Reservations
All Major Credit Cards

MAGIC Towne House
CABARET
"Delightful Surprise"
NY Times
Fri. & Sat. nights
Magic Shop
Mon.-Fri. 1-6
1026 Third Ave (61 St.) NYC 752-1165

Julia
Exceptional grilled specialties
a Garden Restaurant
226 W 79th Street
just east of Broadway
(212) 787-1511
11 am-2 am
seven days

TOONS
Cuisine of Bangkok
Recommended by
Jay Jacobs - GOURMET
Bryan Miller - N.Y. TIMES
Open 7 Days for Dinner
417 BLEEKER STREET (212) 924-6420
(Cor. Bleeker & Bank, in Greenwich Village)

NEW YEAR SPECIAL
Enjoy $100 to $170 Savings
on a new annual
membership.
JOIN NOW!
Paris
HEALTH CLUB
752 West End Avenue (Corner of 96th Street)
749-3500

minority view, since most everyone else seems to be ecstatic. All I hear, though, is technical bravura used as an end in itself, hollow and meaningless since it lacks an honestly felt musical impulse.

Enough of that. Horne looks terrific, her voice is in great shape, and even if I am not properly grateful, she is still a formidable presence and the only reason to see this *L'Italiana in Algeri.* On opening night, an unkind person pointed out to me that the present revival challenges one of my pet theories: Better casts invariably materialize at the Met whenever James Levine is in the pit. Touché—surely the company cannot sink much lower than this. Levine conducts with his customary care and enthusiasm, but it hardly seems worth describing the dispiriting performances or cataloguing the curious sounds made by Paolo Montarsolo (Mustafà), Douglas Ahlstedt (Lindoro), Allan Monk (Taddeo), Myra Merritt (Elvira), and Spiro Malas (Haly).

EARLIER THIS MONTH THE NEW YORK OPera Repertory Theatre presented a staged concert version of Virgil Thomson's **Lord Byron** in Alice Tully Hall. It was an important event, a performance sensitively conducted by Leigh Gibbs Gore and eloquently sung by a large cast of talented young singers who obviously cared deeply about the work. It was also, incredibly, only the second performance of this major American opera since its premiere, more than a dozen years ago. I don't wish to harp once again on the Metropolitan's blithe refusal to acknowledge contemporary opera, but the Met did commission *Lord Byron* in the 1960s, dithered over the opera for years, and then never produced it. Why? To this day, no one will give you a straight answer, but I would have thought that here, at last, was a project well worth the Met's time and money.

First off, Thomson is one of America's leading composers, and his two other operas are generally counted among the best we have. Beyond that, *Lord Byron* is a considerable work, designed to tap the Met's vast resources and appeal to its audiences' sensibilities. The action focuses on a dashing romantic hero known to everyone, and his world is vividly conjured up by Jack Larson's witty libretto, Thomson's tuneful music, and many colorful scenic divertissements, even a large-scale ballet. The Met could surely have launched the opera in style, with the kind of spiffy production and first-class voices it obviously needs. Instead, a makeshift premiere eventually materialized at the Juilliard School in 1972. Shoulders were shrugged, and that was the last anyone heard of *Lord Byron* until now.

No doubt the opera had problems right from the start, but I wonder if Thomson's subsequent revisions and drastic pruning of the score have really improved the piece. In 1972, *Lord Byro* impressed me with its expansive scope, generosity of spirit, and sassy bravura, but the whittled-down, streamlined version performed in Alice Tully Hal seemed uncomfortably abrupt and underdeveloped. Thomson, I think, wanted to make a bold statement about the unconventional ways of artistic genius. Byron's myriad interests, diverse sensua appetites, and flamboyant life lend themselves to operatic treatment, but in the opera as it stands now, the poet's style has been cramped. Many of Thomson's original inspirations happily remain in the score, possibly the most passionate and personal music this elegant composer has ever written. I'm afraid, though that *Lord Byron* will be afflicted with a permanent limp, mainly because this ambitious and complex work was never given a fair test onstage when the composer would have been able to make practical revisions. A bit of foresight and encouragement from our major opera companies, beginning with the Met, might have made the difference.

A THREE-PART FESTIVAL OF INFREQUENTly performed Strauss operas is about to get under way at Carnegie Hall, but the Manhattan School has already anticipated the event by producing **Feuersnot,** an early work dating from 1901 and the composer's second opera. Like its more famous successors, *Salome* and *Elektra, Feuersnot* plays in one long act and is intended to be scandalous. Medieval Munich is the scene, where a young alchemist, repulsed by a local beauty, extinguishes every fire in town and refuses to relight them unless the girl obliges him—which she does offstage to one of Strauss's first and most graphic orchestral descriptions of copulation. On the whole, Strauss was to do better later on, but *Feuersnot,* despite its prolixity and an excessive number of in-jokes, has charming moments and is definitely worth experiencing at least once.

I'm not sure what the Manhattan School was aiming for, but the opera looked as though it were taking place at a mod Halloween party in a high-tech gymnasium rather than on Midsummer Eve in old Germany. There are fifteen singing roles, all of them sharply characterized, but since everyone was so grotesquely costumed and Lou Galterio's direction made only a token attempt to distinguish personalities, few people could have made much sense of the plot. Musically, though, the performance was one the school could take pride in—as usual, Strauss did not make things easy for anyone. The two leads, Lauren Wagner (Diemut) and Cheyne Davidson (Kunrad), sang lustily, and John Crosby conducted an excellent student orchestra that played the difficult score with extraordinary precision and tonal warmth. ■

SALES & BARGAINS

BY LEONORE FLEISCHER

CHARIVARI

THE CHARIVARI STORES ARE HAVING A sale on fall and winter clothing, in men's sizes 36S–42L, 29–36 (pants), and S–XL (shirts and sweaters), and in women's sizes 2–14. At Charivari for Men and Charivari 72, men's wear by Giorgio Armani, Cerruti, Gianfranco Ferre, Issey Miyake, Missoni, and Gianni Versace: suits, were $395–$820, now $279–$499; sport coats, were $325–$675, now $199–$399; outerwear, was $500–$865, now $299–$499; pants, were $90–$295, now $59–$199; also, shirts and sweaters. At Charivari 57, reductions on men's wear by Byblos, Jean-Paul Gaultier, Kenzo, Claude Montana, and Yohji Yamamoto. At Charivari Workshop, men's wear by Comme des Garçons, Jun, Matsuda, Pashu, and ArrstonVolaju: outerwear, was $445–$530, now $269–$299; suits, were $600–$650, now $359–$399; pants, were $145–$310, now $99–$189; also, shirts and sweaters. At Charivari Sport, men's wear by Axis, Basco, Perry Ellis America, Marithe & François Girbaud, Heartland, and Paul Smith: outerwear and sport coats, were $140–$350, now $99–$199; pants, were $45–$135, now $29–$89; also, shirts and sweaters. At Charivari Women, clothes by Kenzo, Max Mara, Miyake, and Tahari: outerwear, was $390–$610, now $199–$339; selected Italian jackets and coats, were $245–$370, now $99; separates, dresses, and sweaters, were $80–$430, now $49–$219. At Charivari 72, women's wear by Alaia, Genny, Montana, and Myrène de Prémonville: outerwear, was $580–$1,720, now $349–$1,109; separates, were $165–$435, now $109–$269; dresses, were $250–$865, now $169–$519; sweaters, were $280–$495, now $169–$299. At Charivari 57, reductions on women's wear by Basile, Byblos, Jean-Paul Gaultier, and Yamamoto. At Charivari Workshop, women's wear by Katharine Hamnett, Matsuda, Thierry Mugler, and Rifat Ozbek: separates and sweaters, were $80–$765, now $49–$349; coats, were $390–$850, now $199–$449. At Charivari Sport, women's wear by Danny Noble, Joan Vass, and Adrienne Vittadini: separates, were $60–$190, now $39–$89; dresses, were $84–$130, now $59–$79; coats, were $232–$316, now $119–$159. A.E., M.C., V., checks accepted; all sales final. *Charivari Women, 2307 Broadway, near 84th St. (873-1424); Charivari for Men, 2339 Broadway, at 85th St.*

DO NOT PHONE: *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, five weeks before the sale.*

USED FUR MIRACLES ON 3RD AVE.

The finest collection anywhere - thousands of beautiful nearly new furs - Mink, Sable, Fox, Lynx. Coats, Jackets, Stoles.

All furs available at a small fraction of their original cost. We sell, buy, trade.

NEW YORKER FUR THRIFT SHOP

822 Third Ave., N.Y., N.Y. 10022 (212) 355-5090

(Bet. 50 and 51 Sts.) Open Sundays

KATHERINE Again

Cocktails. Dinner. Continuous Entertainment.

183 W. 10 St. off 7th Ave. 924-6288. Private Parties.

Continental
Cuisine At Its Best
OCEAN CLUB
RESTAURANT
SPECIAL RUSSIAN MENU
ALSO AVAILABLE featuring
• Shashlik • Black Sea Platter
• Blini with Caviar • Chicken Kiev
Business Men's Lunch Mon.-Fri.
Dinner Mon.-Sat. Closed Sun.
Live Piano music nitely
PARTY FACILITIES W/BAR
107 Reade Street
(bet. Church & W.B'way)
Res. 513-0610

la galerie
at THE RENDEZ-VOUS
A Show Case for Fine Food and Art
21 East 52nd Street, New York, NY 10022
(212) 753-5970

FRENCH BISTRO
steaks
fondues
salades
home
made
soupes
la bonne soupe
48 w 55th st nyc
586-7650
american express is welcome. open 7 days.

Il Giardino
Ristorante
Lunch • Dinner • Cocktails
Credit Cards • Skylight Dining
233 East 34 St. (bet. 2-3 Ave.)
(212) 689-0497

A Real New York Neighborhood Restaurant
Prime Steaks • Prime Ribs • Fresh Seafood
Lunch, Dinner, Cocktails, Weekend Brunch.
190 Third Ave. at 17th St., 533-7900 7 Days
TUESDAY'S

le Veau d'OR
RESTAURANT
FRANCAIS
129 East 60th Street
TE 8-8133

THE NEW Rachel's RESTAURANT
25 Hudson St. 334-8155
Luncheon, Dinner, Brunch
Complete Dinners $11.75
Fridays & Saturdays:
Romanian Nights,
Strolling violins and great food.

Le Cirque
LUNCHEON DINNER
58 EAST 65th ST. RES: 794-9292

GUADALAJARA
SPANISH & MEXICAN CUISINE
LUNCH • DINNER • COCKTAILS
7 days • 11:30 am to 11:30 pm
Fri. & Sat. 11:30 to 12:30 am • Private parties
49 Carmine St. at Bedford St.
Tel. 807-7472 • 243-8280

SAN REMO
··· Rating
SUPERB ITALIAN CUISINE
• Lunch • Dinner
Open 7 days
PIANO ENTERTAINMENT
393 8th Avenue
Near Madison Sq. Garden
Telephone
564-1019

(873-7242); Charivari Sport, 2345 Broadway, at 85th St. (799-8650); Charivari Workshop, 441 Columbus Ave., at 81st St. (496-8700); Charivari 72, 257 Columbus Ave., at 72nd St. (787-7272); Charivari 57, 18 West 57th St. (333-4040); phone for hours; while stock lasts.

A SHOE-IN

HERE'S A SALE ON SHOES AND BOOTS. For children: Jumping Jacks and Little Capezios (sizes infant 4 to growing girl's 10, M and W), were $25–$40, now $18.99–$28.99; Noël sneakers (sizes infant 4 to child 1), were $30–$46, now $19.99; Babybotte, Enzo, and Elefanten shoes (sizes infant 3 to girl's 4 and boy's 6), were $40–$52, now $25–$28; Bass, Jumping Jacks, and Sporto boots (sizes infant 3 to girl's 4 and boy's 6), were $24–$52, now $18–$24.99; Bass Weejuns (children's sizes 8½ to girl's 4 and boy's 6), were $42, now $29.99. For women (sizes 5½–10 M–EEE): Bass, Bernardo, Cougar, Desco, Enna Jetticks, Naturalizer, 9 West, and Revelations shoes, were $45–$60, now $24.99; Rockport shoes (N–EEE), were $58, now $45; Bass Weejuns (sizes 5–10 AA–C), were $50, now $38; Kaufman boots, were $59.99–$89.99, now $41.99–$59; Bass and 9 West boots (M only), were $90–$110, now $65–$70; Desco and Revelations boots (M–EEE; some extra-wide calf), were $50–$80, now $35–$45; Sporto boots (M only), were $29–$45, now $19.99–$29.99. For men (sizes 7–13 M–EEE): selected Baker, Bass, Benjes, French Shriner, and E. T. Wright shoes, were $79.99–$150, now $39; Sporto boots, were $39.99, now $22.99. A.E., C.B., D.C., M.C., V., checks accepted; all sales final. *Yorkville Shoe Store, 1602 First Ave., at 83rd St. (744-4122); Mon.–Fri. 9:30 a.m.–7 p.m., Sat. till 6 p.m., and Sun. 11 a.m.–5 p.m.; 1/4–25.*

TWEEDY

THE CLASSIC STYLES HERE (EXCLUDING English raincoats) are reduced below this company's usual discount prices. For example, for men (sizes 36–44S, 36–50R, 38–50L, and 41–50XL): Harris tweed and Shetland sport coats, were $175, now $154; Hertling and Majer wool-worsted suits, were $259–$289, now $234–$269; H. Freeman suits, were $369–$389, now $329–$347; cashmere cable-knit pullovers, were $125, now $99; cashmere scarves, were $59, now $49; cashmere-blend overcoats, were $247.50, now $219; London Fog raincoats with zip-out lining, were $105–$129, now $95–$115. For women (sizes 4–14): suits, were $260–$345, now $210–$290; trench coats with zip-out lining, were $199.50, now $169; tweed sport jackets, were $239, now $59.95. M.C., V., checks accepted; exchanges possible. *Gorsart Clothes, 9 Murray St., second floor (962-0024); Mon.–Fri. 9 a.m.–6 p.m. and Sat. till 5:30 p.m. 1/2–16.*

FINE FURS

FURS FOR WOMEN (SIZES 4–20), AND A few for men (sizes 38–48), are on sale here. For women: natural Canadian fisher coat (size 10), was $19,995, now $9,995; natural Blackglama mink coats, were $5,500, now $3,995; seven-eighths-length dyed crystal fox coat (size 10), was $4,500, now $2,950; long-hair Canadian beaver coats, were $4,000, now $2,200; natural Chinese tanuki jacket (size 8), was $2,995, now $1,495; phantom-dyed sheared-beaver jackets, were $3,250, now $1,795; long-hair natural nutria polo coat (size 10), was $3,750, now $2,300. Free alterations and monograms. Checks accepted (merchandise held until they clear; 50 percent deposit with orders); exchanges possible. *Neustadter Furs, 352 Seventh Ave., near 30th St., ninth floor (736-6973); Mon.–Fri. 9 a.m.–6 p.m., Sat. till 4 p.m., and Sun. 10 a.m.–4 p.m.; through 1/19 (closed 1/5).*

BIG AND BEAUTIFUL

FASHIONABLE STYLES IN WOMEN'S SIZES 14–24 are on sale here. For example: three-quarter-length leather jackets with shawl collar, were $600, now $349; suede chemise overblouses and dresses with snakeskin trim, were $300 and $425, respectively, now $199 and $259; wool-chenille poodle-cloth coats, were $458, now $189; velvet-tapestry outerwear jackets, were $250, now $99; mohair three-quarter-length coats with metallic designs, were $225, now $89. Also, previous-season garments: blouses, now $19; wool coats and jackets, now $29; lined suits, now $39; wool-jersey dresses, now $39. A.E., M.C., V., checks accepted; all sales final. *Ashanti Larger Sizes, 872 Lexington Ave., near 65th St. (535-0740); Mon.–Wed. and Fri. and Sat. 10 a.m.–6 p.m. and Thurs. till 8 p.m.; while stock lasts.*

SMOKING SECTION

THE PIPES AND ACCESSORIES ON SALE here include: large OomPaul shapes, in carved and smooth finishes, were $50, now $30; custom-made pipes, were $175–$900, now $122.50–$630; classic shapes and featherweight pipes, were $37.50–$40, now $28.12–$30; vintage straight-grain specimen pieces, were $40–$200, now $30–$150; Connoisseur standard shapes, were $22.50–$32.50, now $18–$26; prima-quality block meerschaums, were $60–$200, now $48–$160; and more. Mail orders accepted. A.E., M.C., V., checks accepted; exchanges possible. *Connoisseur Pipe Shop, Ltd., 51 West 46th St., N.Y., N.Y. 10036 (247-6054); Mon.–Fri. 10 a.m.–6 p.m. and Sat. till 5 p.m.; through 1/31.*

A Complete Entertainment Guide for Seven Days Beginning

JANUARY 1

65 MOVIES

75 THEATER

79 MUSIC & DANCE

81 ART

84 OTHER EVENTS

86 RESTAURANTS

93 RADIO

94 TELEVISION

101 NIGHTLIFE

MOVIES

THEATER GUIDE

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. **FILM FORUM—Watts St. at Sixth Ave.** 431-1590. #1—Opening Jan. 1: *Raoni.* #2—*Prizzi's Honor.*

2. **THALIA SOHO—Vandam St. at Sixth Ave.** 675-0498. Jan. 1: *Jane Eyre; Wuthering Heights* (1939). Jan. 2: *I Was a Teenage Werewolf; I Was a Teenage Frankenstein.* Jan. 3: *The Stunt Man; Targets.* Jan. 4: *Frantic; Eva.* Jan. 5: *Nosferatu the Vampyre* (1979); *Nosferatu* (1922). Jan. 6: *Tobacco Road; The Grapes of Wrath.* Jan. 7: *Voyage to Italy; Fear.*

3. **ESSEX—Grand St. nr. Essex. St.** 982-4455. Thru Jan. 2: *Back to the Future.* Beg. Jan. 3: *The Alchemist.*

4. **BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl.** 674-2560. #1—Thru Jan. 2: *Back to the Future.* Opening Jan. 3: *Uforia.* #2—*28 Up.*

5. **WAVERLY—Sixth Ave. at W. 3rd St.** 929-8037. #1—*Runaway Train.* #2—*Enemy Mine.*

6. **8TH STREET PLAYHOUSE—8th St. E. of Sixth Ave.** 674-6515. *Subway.*

8. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. Jan. 1: *You Can't Take It With You; The Awful Truth.* Jan. 2: *The Lady From Shanghai; Gilda.* Jan. 3–4: *Sunset Boulevard; All About Eve.* Jan. 5: *Suddenly, Last Summer; Holiday* (1938). Jan. 6: *The Exterminating Angel; That Obscure Object of Desire.* Jan. 7: *Swamp Water; This Land Is Mine.*

9. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. Jan. 1–2: *Amadeus.* Jan. 3–4: *Days of Heaven; Badlands.* Jan. 5: *Bonnie and Clyde; The Lady in Red.* Jan. 6–7: *The Exterminating Angel; That Obscure Object of Desire.*

10. **RKO ART GREENWICH—Greenwich Ave. at 12th St.** 929-3350. #1—*The Color Purple.* #2—*Out of Africa.*

11. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1—*When Father Was Away on Business.* #2—*Sotto . . . Sotto.* #3—*Kiss of the Spider Woman.* #4—*Jagged Edge.*

14th–41st Streets

20. **23RD STREET WEST TRIPLEX—23rd St. W. of Eighth Ave.** 989-0060. #1—*101 Dalmatians.* #2—Thru Jan. 2: *Santa Claus: The Movie.* Opening Jan. 3: *Head Office.* #3—*Clue.*

21. **GRAMERCY—23rd St. W. of Lexington Ave.** 475-1660. *The Jewel of the Nile.*

22. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. Thru Jan. 2: *Santa Claus: The Movie.* Opening Jan. 3: *Head Office.*

23. **MURRAY HILL—34th St. W. of Third Ave.** 685-7652. *Spies Like Us.*

24. **34TH STREET EAST—34th St. W. of Second Ave.** 683-0255. *Enemy Mine.*

25. **LOEWS 34TH STREET SHOWPLACE—34th St. W. of Second Ave.** 532-5544. #1—*Rocky IV.* #2—*A Chorus Line.* #3—*Young Sherlock Holmes.*

42nd–60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—*Revolution.* #2—*Spies Like Us.*

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. *Young Sherlock Holmes.*

32. **LOEWS STATE—B'way nr. 45th St.** 575-5060. #1—*Out of Africa.* #2—*Rocky IV.*

33. **CRITERION CENTER—B'way nr. 45th St.** 354-0900. #1—*The Color Purple.* #2—*Enemy Mine.* #3—*Krush Groove.* #4—*Rambo: First Blood Part II.* #5—*Back to the Future.* #6—*A Nightmare on Elm Street, Part 2: Freddy's Revenge.*

34. **EMBASSY 1—B'way nr. 46th St.** 757-2408. *101 Dalmatians.*

35. **MOVIELAND—B'way nr. 47th St.** 757-8320. *Commando.*

36. **EMBASSY 2, 3, 4—B'way nr. 47th St.** 730-7262. *Clue.* (Different endings in each theater.)

37. **RKO WARNER TWIN—B'way nr. 47th St.** 315-8425. #1 & #2—*The Jewel of the Nile.*

39. **EMBASSY 49TH STREET—49th St. E. of Seventh Ave.** 757-7003. *Jagged Edge; One Magic Christmas.*

40. **UNITED ARTISTS TWIN—B'way nr. 49th St.** 247-1633. #1—Thru Jan. 2: *Santa Claus: The Movie.* Opening Jan. 3: *Head Office.* #2—Thru Jan. 2: *Sword of Heaven.* Beg. Jan. 3: *The Alchemist.*

41. **GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves.** 757-2406. *101 Dalmatians.*

43. **ZIEGFELD—54th St. W. of Sixth Ave.** 765-7600. *White Nights.*

RISTORANTE
PER BACCO!
Classical
North Italian Cuisine
140 East 27th Street, N.Y.
res. (212) 532-8699

FOR GREAT CORNED BEEF...
MATZO BALL SOUP KISHKA CHOPPED LIVER BAGELS & LOX
THE OLD FASHIONED WAY
SO YOU SHOULDN'T
GO HUNGRY
Kaplan's
AT THE DELMONICO
• HOME & OFFICE CATERING
• CREDIT CARDS
• OPEN TIL 11 P.M.
• 7 DAYS
59 east 59th NYC PL5-5959

Mexican Outdoor Cafe & Restaurant
Lunch Brunch Dinner Cocktails
Caliente Cab Co.
61 7th Ave. South (corner of Bleecker)
(212) 243-8517 Noon to 4:00 a.m.

Home of the Juan In A Million Margarita!
Little Juans. Big Juans.
Fine Mexican Food
DURANGO
California Style
OPEN 7 DAYS/NOON UNTIL 11:30
105 E. 9th Street
New York City
One Block E. of B'wy
Reservations:
(212) 674-6030

Felidia
Ristorante
243 East 58th Street
(Just off 2nd Ave)
Luncheon & Dinner
Reservations suggested • Major Credit Cards
(212)758-1479

"Extraordinarily good food" —Esquire
Authentic French Cuisine • Lunch • Dinner
• Cocktails • comfortable prices
CREDIT CARDS: AE, V, MC
Res: 582-2166
250 W. 47 St. NYC.
Pierre Au Tunnel

MOVIES

44. EASTSIDE CINEMA—Third Ave. nr. 55th St. 755-3020. *101 Dalmatians.*

46. SUTTON—57th St. E. of Third Ave. 759-1411. *The Jewel of the Nile.*

47. FESTIVAL—57th St. W. of Fifth Ave. 757-2715. *Jagged Edge.*

48. 57TH STREET PLAYHOUSE—57th St. W. of Sixth Ave. 581-7360. *The Gig.*

49. NEW CARNEGIE—57th St. E. of B'way. 582-4582. *Runaway Train.*

50. GOTHAM CINEMA—Third Ave. nr. 58th St. 759-2262. *Enemy Mine.*

51. PLAZA—58th St. E. of Madison Ave. 355-3320. *Fool for Love.*

52. PARIS—58th St. W. of Fifth Ave. 688-2013. *The Official Story.*

53. D. W. GRIFFITH—59th St. at Second Ave. 759-4630. *Kiss of the Spider Woman.*

54. MANHATTAN—59th St. bet. Second and Third Aves. 935-6420. #1 & #2—*Spies Like Us.*

55. BARONET—Third Ave. at 59th St. 355-1663. *White Nights.* **CORONET**—*Clue.*

56. CINEMA 3—59th St. W. of Fifth Ave. 752-5959. *Prizzi's Honor.*

57. CINEMA I—Third Ave. at 60th St. 753-6022. *Ran.* **CINEMA II**—753-0774. *The Trip to Bountiful.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. nr. 64th St. 832-1670. #1—Thru Jan. 2: *Santa Claus: The Movie.* Opening Jan. 3: *Head Office.* #2—832-2720. *Twice in a Lifetime.*

61. BEEKMAN—Second Ave. nr. 65th St. 737-2622. *The Color Purple.*

62. LOEWS NEW YORK TWIN—Second Ave. nr. 66th St. 744-7339. #1—*Revolution.* #2—*A Chorus Line.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. 734-0302. *The Gods Must Be Crazy.*

64. LOEWS TOWER EAST—Third Ave. nr. 72nd St. 879-1313. *Out of Africa.*

65. UA EAST—First Ave. at 85th St. 249-5100. *Enemy Mine.*

66. 86TH STREET EAST—86th St. E. of Third Ave. 249-1144. *The Jewel of the Nile.*

67. LOEWS ORPHEUM—86th St. at Third Ave. 289-4607. #1—*Young Sherlock Holmes.* #2—*Rocky IV.*

68. RKO 86TH STREET TWIN—86th St. W. of Lexington Ave. 289-8900. #1—Thru Jan. 2: *Santa Claus: The Movie.* Opening Jan. 3: *Head Office.* #2—*Spies Like Us.*

69. COSMO—116th St. nr. Lexington Ave. 534-0330. Thru Jan. 2: *Rocky IV; Silver Bullet.*

61st Street and Above, West Side

80. LOEWS PARAMOUNT—B'way at 61st St. 247-5070. *A Chorus Line.*

81. LINCOLN PLAZA CINEMAS—B'way nr. 63rd St. 757-2280. #1—*Sugarbaby.* #2—*Kiss of the Spider Woman.* #3—*Twice in a Lifetime.*

82. CINEMA STUDIO—B'way at 66th St. 877-4040. #1—*Shoah:* Part One. #2—*Shoah:* Part Two.

83. REGENCY—B'way nr. 67th St. 724-3700. Jan. 1–4: *Rear Window; Vertigo.* Jan. 5–6: *There's No Business Like Show Business; Gentlemen Prefer Blondes.* Jan. 7–8: *Rope; Shadow of a Doubt.*

84. EMBASSY 72ND STREET TWIN—B'way nr. 72nd St. 724-6745. #1—*Jagged Edge.* #2—*101 Dalmatians.*

85. LOEWS 84TH STREET SIX—B'way at 84th St. 877-3600. #1—*Rocky IV.* #2—*The Color Purple.* #3—*Young Sherlock Holmes.* #4—*Out of Africa.* #5—*Spies Like Us.* #6—*The Jewel of the Nile.*

86. THALIA—95th St. W. of B'way. 222-3370. Jan. 1: *Hamlet* (1967); *A Midsummer Night's Dream* (1935). Jan. 2: *Freaks; Mystery of the Wax Museum.* Jan. 3–4: *The Man Who Envied Women.* Jan. 5: *Greed; The Merry Widow* (1925). Jan. 6: *The Wages of Fear; Diabolique.* Jan. 7: *Circle of Deceit; The Tin Drum.*

87. METRO CINEMA—B'way nr. 99th St. 222-1200. Fifty Years of Japanese Cinema. Jan. 1–4: *The Hidden Fortress; Sanjuro.* Jan. 5–6: *Woman in the Dunes; Empire of Passion.* Jan. 7–8: *Sansho the Bailiff; A Geisha.*

88. OLYMPIA QUAD—B'way at 107th St. 865-8128. #1—*101 Dalmatians.* #2—*Back to the Future.* #3—*Jagged Edge.* #4—Thru Jan. 2: *Santa Claus: The Movie.* Opening Jan. 3: *Head Office.*

89. RKO COLISEUM TWIN—B'way at 181st St. 927-7200. #1—*The Jewel of the Nile.* #2—*Enemy Mine.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. and Central Park West. 496-0900. **Naturemax Theater:** *The Dream Is Alive:* Hourly on the half hour, daily 10:30 a.m.–3:30, Wed., Fri.–Sun. at 4:30: adm. $3; senior citizens and children $1.50. Double features Fri.–Sat. at 6: *The Dream Is Alive* and *Living Planet;* 7:30: *The Dream Is Alive* and *To Fly:* adm. $4.50; senior citizens and children $3.

INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St. 860-1777. Free with museum adm. Thru Jan. 5: Tue. 12 noon–8, Wed.–Fri. 12 noon–5, Sat.–Sun. 11 a.m.–6, hourly on the hour: Video-Feature: *Elephant Games* (1985) and *Flying Morning Glory (on Fire)* (1985) by Skip Blumberg.

JEWISH MUSEUM—Fifth Ave. at 92nd St. 860-1888, -1889. Free with museum adm.: National Jewish Archive of Broadcasting: Jan. 5 at 12:30, 1:30 & 2:30: Jewish Artists in Paris: "Marc Chagall" and "Jacques Lipchitz" from *Invitation to Art* (PBS, 1961). Adm. $5: Cinéma Montparnasse: Jan. 5 at 4: Early Silent Comedies: *A Trip to the Moon* (1902), *Max Learns to Skate* (1906), *Troubles of a Grass Widower* (1908), *Max and His Dog* (1912), *The Pumpkin Race* (1907), *A Truly Fine Lady* (1908), *Les Joyeux Microbes* (1909), *Le Peintre Neo-Impressioniste* (1910), and *Oneisme Horloger* (1912); live piano accompaniment by Curtis Ivan Salke.

JOYCE THEATER—175 Eighth Ave. 662-7256. Adm. by contribution. Thru Jan. 5 (except Jan. 1), 12:15–5:45: Films and videotapes, 1948–82, of dance works choreographed by Daniel Negrin.

THE KITCHEN—512 W. 19th St. 255-5793. Adm. $10; members $8: Jan. 3–4 at 7: New Ice Nights: continuous video and performance by various artists. Free: Video Viewing Room: Jan. 7–Feb. 1: Tue.–Fri. at 1: Tapes by request; Tue.–Fri. at 2:30, Sat. at 1: Desire Repressed and Suppressed: *My Days in Heaven* (1981) by Ed Rudolph, *The Complete Anne Frank* (1984) by Dale Hoyt, and *The Woman Next Door* (1985) by Burt Barr; Tue.–Fri. at 3:45, Sat. at 2:15: Selections from "Ugly Actions"; Tue.–Fri. at 5, Sat. at 3:30: Selections from "TNT."

MUSEUM OF BROADCASTING—1 E. 53rd St. 752-7684. Free with museum adm. Tue. 12 noon–8, Wed.–Sat. 12 noon–5. Thru Jan. 24: Discovery: *I Remember Mama.* Thru Jan. 30: Jazz on Television.

MUSEUM OF MODERN ART—11 W. 53rd St. 708-9490. Free with museum adm. **Noble Education Center:** Thru Jan. 7: Avant-Garde of the Twenties: compilation of short films shown continuously. **Titus Theater 1:** British Film. Jan. 2 at 2:30: *Would You Believe It?* (Great Britain, 1929) by and with Walter Forde; at 6: *Squibs Wins the Calcutta Sweep* (Great Britain, 1922) by George Pearson. Jan. 3 at 2:30: *Elstree Calling* (Great Britain, 1930) by Adrian Brunel, Alfred Hitchcock, Andre Charlot, Jack Hulbert, and Paul Murray; *The Only Girl (Heart Song)* (Great Britain, 1933) by Friedrich Hollander. Jan. 4 at 12:30: Warner Bros. Cartoons Golden Jubilee: The Evolution of Bugs Bunny; at 2: *Radio Parade of 1935* (Great Britain, 1935) by Arthur Woods; at 5: *Evergreen* (Great Britain, 1934) by Victor Saville. Jan. 5 at 12:30: (See Jan. 4 at 12:30); at 2: *Keep Your Seats Please* (Great Britain, 1936) by Monty Banks, with Alastair Sim; 5:15: *Waltzes From Vienna (Strauss's Great Waltz)* (Great Britain, 1934) by Alfred Hitchcock. Jan. 6 at 2:30: A Ben Travers Farce: *A Cuckoo in the Nest* (Great Britain, 1933) by and with Tom Walls; at 6: *Mister Cinders* (Great Britain, 1934) by Fred Zelnick. Jan. 7 at 2:30: (See Jan. 4 at 5); at 6: (See Jan. 4 at 2). **Titus Theater 2:** Jan. 2 at 3 & 6:30: 1984 Academy Survey of Documentary Films: *Nicaragua: No Pasaran* (1984) by David Bradbury. Continuing Jan. 3: Recent Films From West Germany. Jan. 3 at 3: *Tschechow in Meinem Leben* (West Germany, 1984) by Vadim Glowna; 6:30: *Der Tod des Weissen Pferdes* (West Germany, 1985) by Christian Ziewer. Jan. 4 at 2:30: (See Jan. 3 at 6:30); 5:30: (See Jan. 3 at 3). Jan. 5 at 2:30: *Treffer* (West Germany, 1984) by Dominik Graf; 5:30: *Die Basis der Make-up* (West Germany, 1985) by and with Heinz Emigholz. Jan. 6 at 6:30: Video Viewpoints: Ralph Hocking, "Video: A Re-Treat." In Memoriam: Jan. 7 at 3: *Dédée d'Anvers* (France, 1947) by Yves Allégret, with Simone Signoret; 6:30: *Les Diaboliques* (France,

1955) by Henri-Georges Clouzot, with Simone Signoret.

EW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $5; senior citizens (Sun.–Thu.) and members $3; under 16, $2.50. Jan. 1 at 4 & 7, Jan. 2 at 8, Jan. 3–4 at 7:30 & 10:15, Jan. 5 at 4 & 7, Jan. 6 at 8: *When Father Was Away on Business* (Yugoslavia, 1985) by Emir Kusturica. Jan. 1 at 9:45, Jan. 2 at 10:45, Jan. 5 at 9:45, Jan. 6–7 at 10:45: *Bring On the Night* (Great Britain, 1985) by Michael Apted, with Sting. Jan. 7–13 (Jan. 7 at 8): *Colonel Redl* (Hungary–West Germany–Austria, 1985) by Istvan Szabo, with Klaus Maria Brandauer.

EW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Free. Jan. 2 at 12 noon: *Documentary* (1979) by Herman Engel and Sonya Friedman. Jan. 7 at 12 noon: Ben Hecht, Screenwriter: *Scarface* (1932) by Howard Hawks, with Paul Muni; 2:30: *The Thief of Bagdad* (1924) by Raoul Walsh, with Paul Muni.

UBLIC THEATER—425 Lafayette St. 598-7171. Adm. $5; members, senior citizens, and students $4. Tue.–Sun. at 6, 8 & 10, Fri.–Sun. at 4 (No screening Dec. 31 at 10): *je tu il elle* (Belgium-France, 1974) by Chantal Akerman.

UEENS MUSEUM—NYC Bldg., Flushing Meadow–Corona Park, Queens. 718-592-5555. Free with museum adm. Jan. 4 at 2: *Directed by John Ford* (1973) by Peter Bogdanovich.

WHITNEY MUSEUM—Madison Ave. at 75th St. 570-0537. Free with museum adm. Jan. 3–19: The L.A. Rebellion: A Turning Point in Black Cinema. Jan. 3–4 at 12 noon, Jan. 5 at 1, Jan. 7 at 2, Jan. 8 at 12 noon: *Child of Resistance* (1972) by Haile Gerima, and *I and I: An African Allegory* (1977) by Ben Caldwell; Jan. 3–4 at 2:30, Jan. 5 at 3:30, Jan. 7 at 6, Jan. 8 at 2:30: *Passing Through* (1977) by Larry Clark.

WOMEN'S TASK FORCE OF SAGE—Lesbian and Gay Community Services Center, 208 W. 13th St. 741-2247. Adm. $4. Jan. 4 at 1:30: *Lianna* (1983) by John Sayles.

YM & YWHA—92nd St. branch, 1395 Lexington Ave. 427-6000 ext. 162; Y-Charge: 831-8603. Adm. $7. A Lens on Israel: Society Through Its Cinema. Jan. 5 at 8: *Repeat Dive* (Israel, 1982) by Shimon Dotan; discussion follows.

YWCA—610 Lexington Ave. 735-9746. Adm. $3.50; members $2.50. Jan. 6 at 6: Spiritual Enlightenment: Films by Elda Hartley: *The Art of Meditation* (1972), *The Therapeutic Touch: Healing in the New Age* (1979), and *The Hundredth Monkey* (1982); Hartley present.

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. 547-2444. #1—*101 Dalmatians.* #2—*The Jewel of the Nile.* #3—*Spies Like Us.*

101. BAINBRIDGE—286 E. 204th St., nr. Webster Ave. 655-1070. #1—Thru Jan. 2: *Back to the Future.* #2—Program unavailable.

102. CAPRI—E. Fordham Rd. nr. Jerome Ave. 367-0558. Thru Jan. 2: *Scream.* Beg. Jan. 3: *The Alchemist.*

103. CITY—2081 Bartow Ave. in Co-op City. 379-4998. #1—*Young Sherlock Holmes.* #2—*The Jewel of the Nile.*

104. DALE—W. 231st St. at B'way. 884-5300. #1—*Rocky IV.* #2—*White Nights.*

105. DOVER—Boston Rd. at E. 174th St. 542-3511. Thru Jan. 2: *Back to the Future.* Beg. Jan. 3: *The Alchemist.*

106. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. 792-2100. #1—*Spies Like Us.* #2—*The Jewel of the Nile.* #3—*White Nights.* #4—Thru Jan. 2: *Santa Claus: The Movie.* Beg. Jan. 3: *Head Office.*

107. KENT—E. 167th St. nr. Grand Concourse. 367-1288. Thru Jan. 2: *Back to the Future.* Beg. Jan. 3: *The Alchemist.*

108. LOEWS AMERICAN—East Ave. at Metropolitan Ave. 828-3322. #1—*Young Sherlock Holmes.* #2—*Spies Like Us.*

109. LOEWS PARADISE—E. 188th St. at Grand Concourse. 367-1288. #1—*Young Sherlock Holmes.* #2—*Rocky IV.* #3—*Out of Africa.* #4—*Clue.*

110. PALACE—Unionport Rd. at E. Tremont Ave. 829-3900. #1—*Rocky IV.* #2—*101 Dalmatians.* #3—*Enemy Mine.* #4—Thru Jan. 2: *Santa Claus: The Movie.* Beg. Jan. 3: *Head Office.*

111. RIVERDALE—Riverdale Ave. at 259th St. 884-9514. *Out of Africa.*

112. RKO FORDHAM—E. Fordham Rd. at Valentine Ave. 367-3050. #1—*101 Dalmatians.* #2—*White Nights.* #3—*The Color Purple.* #4—*Enemy Mine.*

113. VALENTINE—E. Fordham Rd. at Valentine Ave. 584-9583. #1—*The Jewel of the Nile.* #2—*Spies Like Us.* #3—Thru Jan. 2: *Santa Claus: The Movie.* Beg. Jan. 3: *Head Office.*

114. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. 409-9030. #1—*101 Dalmatians.* #2—*Santa Claus: The Movie.* #3—*One Magic Christmas.* #4—*Krush Groove.* #5—*Rocky IV.* #6—*Clue.* #7—*The Jewel of the Nile.* #8—*Spies Like Us.* #9—*Out of Africa.* #10—*White Nights.* #11—*Young Sherlock Holmes.* #12—*Enemy Mine.* #13—*The Color Purple.*

BROOKLYN

AREA CODE 718

201. BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St. 238-4200. #1—*Rocky IV.* #2—*White Nights.* #3—*Spies Like Us.* #4—*Young Sherlock Holmes.* #5—Thru Jan. 2: *Santa Claus: The Movie.* Beg. Jan. 3: *Head Office.*

202. BENSONHURST—BENSON—86th St. at 20th Ave. 372-1617. #1—*Clue.* #2—*101 Dalmatians.*

203. BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave. 236-5001. #1—*Rocky IV.* #2—*Young Sherlock Holmes.* #3—*Out of Africa.*

204. BENSONHURST—MARBORO—Bay Pkwy. at 69th St. 232-4000. #1—*The Jewel of the Nile.* #2—*Spies Like Us.* #3—*White Nights.* #4—Thru Jan. 2: *Santa Claus: The Movie.* Beg. Jan. 3: *Head Office.*

206. BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave. 743-4333. #1—*Spies Like Us.* #2—*Out of Africa.* #3—*Rocky IV.* #4—*White Nights.* #5—*Young Sherlock Holmes.* #6—Thru Jan. 2: *Santa Claus: The Movie.* Beg. Jan. 3: *Head Office.*

207. BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange St. 596-7070. #1—*Out of Africa.* #2—*101 Dalmatians.*

208. CANARSIE—TRIPLEX—Ave. L at E. 93rd St. 251-0700. #1—*Rocky IV.* #2—*101 Dalmatians.* #3—*The Jewel of the Nile.*

209. COBBLE HILL—TWIN—Court St. at Butler St. 596-9113. #1—*The Jewel of the Nile.* #2—*White Nights.*

210. DOWNTOWN BROOKLYN—DUFFIELD—Duffield St. at Fulton St. 624-3591. #1—*Spies Like Us.* #2—*The Jewel of the Nile.*

211. DOWNTOWN BROOKLYN—LOEWS METROPOLITAN—Fulton St. at Jay St. 875-4024. #1—*Rocky IV.* #2—*Clue.* #3—*Young Sherlock Holmes.* #4—*Enemy Mine.*

212. FLATBUSH—RKO KENMORE—Church Ave. nr. Flatbush Ave. 284-5700. #1—*The Jewel of the Nile.* #2—*Rocky IV.* #3—*Spies Like Us.* #4—*Enemy Mine.*

213. FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K. 763-3000. #1—*Young Sherlock Holmes.* #2—*Out of Africa.*

214. FLATLANDS—RKO KINGS PLAZA—Flatbush Ave. at Ave. U. 253-1110. #1—*Enemy Mine.* #2—*The Color Purple.* #3—Thru Jan. 2: *Santa Claus: The Movie.* Beg. Jan. 3: *Head Office.* #4—*Rocky IV.*

215. GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave. 389-1100. #1—Thru Jan. 2: *Back to the Future.* Beg. Jan. 3: *The Annihilators.* #2—Beg. Jan. 3: *Barbarian Queen.*

216. MIDWOOD—AVENUE U—Ave. U at E. 16th St. 336-1234. #1—Thru Jan. 2: *Back to the Future.* #2—Thru Jan. 2: *Kiss of the Spider Woman.*

217. MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave. 645-8588. #1—*The Jewel of the Nile.* #2—*White Nights.* #3—*101 Dalmatians.* #4—*Clue.* #5—*Spies Like Us.*

218. PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave. 636-0170. #1—*White Nights.* #2—*Out of Africa.*

219. RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam Ave. 821-5993. #1—*Spies Like Us.* #2—*The Jewel of the Nile.* #3—*Rocky IV.* #4—*Santa Claus: The Movie.* #5—*Enemy Mine.*

220. WILLIAMSBURG—COMMODORE—B'way at Rodney St. 384-7259. #1—Thru Jan. 2: *Scream.* Beg. Jan. 3: *The Alchemist.* #2—Program unavailable.

Finest Northern Italian Cuisine
Ristorante
Giambelli
Madison
238 Madison Avenue, New York
MU 5-8727-8
"Now Serving Dinner on Saturday"
All our pastas are hand made in our own kitchens with thirty years of experience. At no other restaurant can you find this culinary attribute. Sample it free with Saturday dinners.
We honor the American Express Card

★★★ N.Y. TIMES
"One of the Best Spanish Kitchens in N.Y.C."
Lunch • Dinner • Cocktails
OUR TWO LOCATIONS:
226 Thompson St
(in Greenwich Village)
475-9891
82 Beaver St.
Bet. Hanover & Pearl Sts
Free Parking
Guitarist-Singer Nightly
Tel. 344-5228
RINCON DE ESPAÑA

HSF
Elegant banquet facilities for private parties
Superb Peking Duck
Reservations
578 2nd Ave.(32nd St.) (212) 689-6969
46 Bowery (212)374-1319
148 E. 46th St. (212) 972-1788
Bridgehampton Montauk Hwy. (516)537-0550

il Menestrello
"CUISINE & SERVICE ABSOLUTELY TOP-DRAWER."
Gourmet, Jay Jacobs. Dec. 1981
Lunch & Dinner
American Express & Diner's Club
14 East 52nd St., N.Y.C. (Bet. 5th & Madison)
Telephone 421-7588

18 EAST 54th STREET
NEW YORK, NY 10022
TEL: (212) 759-6410
Prunelle
RESTAURANT

i tre merli
PRODUCER OF FINE ITALIAN WINE
OPEN 12 A.M.-2 A.M.
WEEKEND 12 A.M.-4 A.M.
463-W. B'WAY-SOHO-2548699
WINE BAR AND RESTAURANT
BRUNCH-LUNCH-DINNER

BIENVENUE
French Restaurant
LUNCHEON
DINNER
VISA
MASTER CHARGE
A-E.
21 EAST 36th STREET
684-0215

Family Bond.

Your family's savings program is unique. You have different needs. And different concerns. That's why so many families have made U.S. Savings Bonds their family bond. It's the bond that holds a family's savings program together.

That's because bonds offer so many guarantees. Guarantees that are just right for any family. Like guaranteed interest return. Guaranteed tax benefits. Guaranteed safety. And all backed by the most solid guarantee of all. America.

So, when you're looking for that bond as unique as your savings needs, look to U.S. Savings Bonds. They really are the Family Bond.

Take stock in America.

United States Savings Bonds

When you put part of your savings into U.S. Savings Bonds you're helping to build a brighter future for your country and for yourself.

Ad Council A public service of this publication and The Advertising Council.

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—Steinway St. at 30th Ave. 545-9470. #1—Thru Jan. 2: *Santa Claus: The Movie.* Beg. Jan. 3: *Head Office.* #2—*White Nights.* #3—*The Jewel of the Nile.* #4—*Spies Like Us.*

301. BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave. 428-4040. #1—*Rocky IV.* #2—*Spies Like Us.*

302. BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave. 225-7711. #1—*The Jewel of the Nile.* #2 & #3—*White Nights.* #4—Thru Jan. 2: *Santa Claus: The Movie.* Beg. Jan. 3: *Head Office.*

303. CORONA—PLAZA—Roosevelt Ave. nr. 103rd St. 639-7722. Thru Jan. 2: *Rocky IV; Red Sonja.* Beg. Jan. 3: *The Protector; Blade Runner.*

304. DOUGLASTON—MOVIEWORLD—L.I. Expwy. at Cross Island Pkwy. 423-7200. #1—*The Color Purple.* #2—*The Jewel of the Nile.* #3—*Out of Africa.* #4—*Enemy Mine.* #5—*The Color Purple.* #6—*The Jewel of the Nile.* #7—*Clue.*

305. ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd. 429-4770. #1—*Rocky IV.* #2—*Young Sherlock Holmes.*

306. FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke. 591-8555. #1—*Rocky IV.* #2—*101 Dalmatians.* #3—*Enemy Mine.* #4—*Clue.*

307. FLUSHING—RKO KEITHS—Northern Blvd. at Main St. 353-4000. #1—*Rocky IV.* #2—*Young Sherlock Holmes.* #3—*White Nights.*

308. FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd. 359-1050. #1—Thru Jan. 2: *Santa Claus: The Movie.* Beg. Jan. 3: *Head Office.* #2—*Spies Like Us.* #3—*The Jewel of the Nile.*

309. FLUSHING—UA QUARTET—Northern Blvd. at 160th St. 359-6777. #1—*Enemy Mine.* #2—*Out of Africa.* #3—*101 Dalmatians.* #4—*Clue.*

310. FLUSHING—UTOPIA—Union Tpke. at 188th St. 454-2323. #1—*White Nights.* #2—*Out of Africa.*

311. FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd. 261-2244. #1—Thru Jan. 2: *Jagged Edge.* #2—Thru Jan. 2: *King Solomon's Mines.*

312. FOREST HILLS—CONTINENTAL—Austin St. nr. 71st Ave. 544-1020. #1—*Clue.* #2—*Enemy Mine.* #3—*White Nights.*

313. FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd. 261-7866. #1—*The Color Purple.* #2—*101 Dalmatians.*

314. FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave. 459-8944. *Out of Africa.*

315. FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd. 261-8572. #1—*The Jewel of the Nile.* #2—*Spies Like Us.* #3—Thru Jan. 2: *The Jewel of the Nile.* Beg. Jan. 3: *The Alchemist.* #4—Thru Jan. 2: *Santa Claus: The Movie.* Beg. Jan. 3: *Head Office.*

316. FRESH MEADOWS—CINEMA CITY—Horace Harding Expwy. at 183rd St. 357-9100. #1—*Enemy Mine.* #2—*White Nights.* #3—*Clue.* #4—*The Jewel of the Nile.* #5—*Out of Africa.*

317. FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St. 454-6800. #1—*Young Sherlock Holmes.* #2—Thru Jan. 2: *Santa Claus: The Movie.* Beg. Jan. 3: *Head Office.*

318. JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St. 335-0170. #1—*Young Sherlock Holmes.* #2—*White Nights.* #3—*Clue.*

319. JACKSON HEIGHTS—COLONY—82nd St. nr. Roosevelt Ave. 478-6777. #1—Thru Jan. 2: *Santa Claus: The Movie.* Beg. Jan. 3: *Head Office.* #2—*Enemy Mine.*

320. JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave. 335-0242. #1—*The Jewel of the Nile.* #2—*Spies Like Us.* #3—*101 Dalmatians.*

321. KEW GARDENS HILLS—MAIN STREET—Main St. nr. 72nd Dr. 268-3636. #1—*Back to the Future.* #2—*Jagged Edge.*

322. OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1—*Rocky IV.* #2—*Spies Like Us.*

324. REGO PARK—LOEWS LEFRAK CITY—99th St. bet. 57th Ave. and L.I. Expwy. 699-4700. #1—Thru Jan. 2: *Jagged Edge.* #2—Thru Jan. 2: *One Magic Christmas.* #3—Thru Jan. 2: *Back to the Future.*

326. ROCKAWAY PARK—SURFSIDE—Rockawa Beach Blvd. at Beach 105th St. 945-4632. #1—*Jagged Edge.* #2—Thru Jan. 2: *101 Dalmatians.* Beg Jan. 3: *The Alchemist.*

327. SUNNYSIDE—CENTER—Queens Blvd. nr. 43r St. 784-3050. #1—*Rocky IV.* #2—*The Jewel of th Nile.*

328. WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St. 767-2800. #1—*Young Sherlock Holmes.* #2—*The Jewel of the Nile.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—356-3800. #1—Thru Jan. 2: *Santa Claus: The Movie.* Beg. Jan. 3: *Head Office.* #2—*Clue.*

401. NEW DORP—HYLAN—351-6601. #1—*White Nights.* #2—*Young Sherlock Holmes.*

402. NEW DORP—LANE—351-2110. *Rocky IV.*

403. NEW DORP—RAE—979-0444. #1—Thru Jan. 2: *Spies Like Us.* Beg. Jan. 3: *The Alchemist.* #2—Thru Jan. 2: *Santa Claus: The Movie.* Beg. Jan. 3: *Head Office.*

404. NEW DORP—RKO FOX PLAZA—987-6800. #1—*Out of Africa.* #2—*Enemy Mine.*

405. NEW SPRINGVILLE—ISLAND—761-6666. #1—*The Jewel of the Nile.* #2—*Spies Like Us.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—223-2323. #1—*White Nights.* #2—*101 Dalmatians.*

501. BALDWIN—RKO—223-9230. Thru Jan. 2: *Santa Claus: The Movie.* Beg. Jan. 3: *Head Office.*

502. BELLEROSE—RKO—775-1351. Jan. 1-7: *One Magic Christmas; King Solomon's Mines.*

503. BELLMORE—THE MOVIES—783-7200. Thru Jan. 2: *Back to the Future.* Beg. Jan. 3: *Jagged Edge.*

504. BETHPAGE—MID-ISLAND—796-7500. Program unavailable.

505. EAST MEADOW—FLICK—794-8008. #1—*101 Dalmatians.* #2—*Jagged Edge.* #3—Thru Jan. 2: *One Magic Christmas.*

506. EAST MEADOW—MEADOWBROOK—731-2423. #1—*The Jewel of the Nile.* #2—*Enemy Mine.* #3—*White Nights.* #4—*Spies Like Us.*

507. FRANKLIN SQUARE—FRANLKIN—775-3257. #1—*Rocky IV.* #2—*The Jewel of the Nile.* #3—Thru Jan. 2: *Santa Claus: The Movie.* Beg. Jan. 3: *Head Office.* #4—Thru Jan. 2: *Target.*

508. GARDEN CITY—RKO ROOSEVELT FIELD—741-4007. #1—*Spies Like Us.* #2—*Young Sherlock Holmes.* #3—*The Jewel of the Nile.*

509. GARDEN CITY PARK—RKO PARK EAST—741-8484. *White Nights.*

510. GREAT NECK—SQUIRE—466-2020. #1—*Spies Like Us.* #2—*Enemy Mine.* #3—Thru Jan. 2: *Santa Claus: The Movie.* Beg. Jan. 3: *Head Office.*

511. HEWLETT—RKO—791-6768. Jan. 1-7: *One Magic Christmas; King Solomon's Mines.*

512. HICKSVILLE—HICKSVILLE—931-0749. #1—*101 Dalmatians.* #2—Thru Jan. 2: *Agnes of God.* Beg. Jan. 3: *The Alchemist.*

513. HICKSVILLE—MID-PLAZA—433-2400. #1—*Rocky IV.* #2—*The Color Purple.* #3—*Enemy Mine.* #4—*Young Sherlock Holmes.* #5—*Out of Africa.* #6—*Back to the Future.*

514. LAWRENCE—RKO—371-0203. #1—*Young Sherlock Holmes.* #2—*White Nights.* #3—*Clue.*

515. LEVITTOWN—LEVITTOWN—731-0516. #1—*Back to the Future.* #2—*Jagged Edge.*

516. LEVITTOWN—LOEWS NASSAU—731-5400. #1—*Rocky IV.* #2—*Out of Africa.* #3—*Santa Claus: The Movie.* #4—*Young Sherlock Holmes.* #5—*Clue.* #6—*A Chorus Line.*

517. LONG BEACH—PARK AVENUE—432-0576. Thru Jan. 2: *Jagged Edge; One Magic Christmas.*

518. LYNBROOK—LYNBROOK—593-1033. #1—*The Jewel of the Nile.* #2—*Enemy Mine.* #3—Thru Jan. 2:

Santa Claus: The Movie. Beg. Jan. 3: *Head Office.* #4—*101 Dalmatians.*

519. LYNBROOK—STUDIO ONE—599-1444. *Kiss of the Spider Woman.*

520. MALVERNE—TWIN—599-6966. #1—*Back to the Future.* #2—*Jagged Edge.*

521. MANHASSET—MANHASSET—627-7887. #1—*The Jewel of the Nile.* #2—*101 Dalmatians.* #3—*Clue.*

522. MANHASSET—RKO CINEMA—627-1300. *Young Sherlock Holmes.*

523. MASSAPEQUA—PEQUA—799-6464. *Rocky IV.*

524. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—795-2244. #1—*101 Dalmatians.* #2—*White Nights.* #3—*Spies Like Us.* #4—*Out of Africa.* #5—*Clue.* #6—*The Jewel of the Nile.* #7—Thru Jan. 2: *The Jewel of the Nile.* Beg. Jan. 3: *The Alchemist.* #8—Thru Jan. 2: *Santa Claus: The Movie.* Beg. Jan. 3: *Head Office.* #9—Thru Jan. 2: *Young Sherlock Holmes.* Beg. Jan. 3: *The Annihilators.*

525. MERRICK—TWIN—546-1270. #1—*Rocky IV.* #2—*Out of Africa.*

526. NEW HYDE PARK—HERRICKS—747-0555. #1—*Out of Africa.* #2—*Clue.*

527. OCEANSIDE—OCEANSIDE—536-7565. #1—*Back to the Future.* #2—*Jagged Edge.*

529. PLAINVIEW—OLD COUNTRY—931-4242. #1—*Jagged Edge.* #2—*Back to the Future.*

531. PLAINVIEW—RKO TWIN—931-1333. #1—*Clue.* #2—*101 Dalmatians.*

532. PORT WASHINGTON—MOVIES—944-6200. #1—*Enemy Mine.* #2—*Out of Africa.* #3—*Jagged Edge.* #4—*Spies Like Us.*

533. ROCKVILLE CENTRE—RKO FANTASY—764-8000. *Rocky IV.*

534. ROCKVILLE CENTRE—RKO TWIN—678-3121. #1—*Spies Like Us.* #2—*Out of Africa.*

535. ROSLYN—ROSLYN—621-8488. #1—*Rocky IV.* #2—*White Nights.*

536. SYOSSET—SYOSSET—921-5810. #1—*Spies Like Us.* #2—Thru Jan. 2: *Santa Claus: The Movie.* Beg. Jan. 3: *Head Office.* #3—*The Jewel of the Nile.*

537. SYOSSET—UA CINEMA 150—364-0700. *White Nights.*

538. VALLEY STREAM—RKO GREEN ACRES—561-2100. #1—*Enemy Mine.* #2—Thru Jan. 2: *Santa Claus: The Movie.* Beg. Jan. 3: *Head Office.* #3—*The Jewel of the Nile.*

539. VALLEY STREAM—SUNRISE—825-5700. #1—*Krush Groove.* #2—*Back to the Future.* #3—*Spies Like Us.* #4—*One Magic Christmas.* #5—*Jagged Edge.* #6—*White Nights.* #7—*A Chorus Line.* #8—*Out of Africa.* #9—*Clue.* #10—*Young Sherlock Holmes.* #11—*101 Dalmatians.* #12—*The Color Purple.* #13—*Rocky IV.*

540. WANTAGH—RKO—781-6969. *Enemy Mine.*

541. WESTBURY—DRIVE-IN—334-3400. #1—Thru Jan. 2: *Spies Like Us.* Beg. Jan. 3: *Head Office.* #2—Thru Jan. 2: *White Nights.* Beg. Jan. 3: *The Alchemist.* #3—*Enemy Mine.*

542. WESTBURY—WESTBURY—333-1911. #1—*Clue.* #2—*Back to the Future; One Magic Christmas.*

Suffolk County

600. BABYLON—BABYLON—669-3399. #1—Thru Jan. 2: *Santa Claus: The Movie.* Beg. Jan. 3: *Head Office.* #2—*101 Dalmatians.* #3—*One Magic Christmas.*

601. BABYLON—RKO—669-0700. #1—*Enemy Mine.* #2—*White Nights.*

602. BABYLON—SOUTH BAY—587-7676. #1—*Out of Africa.* #2—*Young Sherlock Holmes.* #3—*Clue.*

603. BAY SHORE—CINEMA—665-1722. *The Jewel of the Nile.*

604. BAY SHORE—LOEWS SOUTH SHORE MALL—666-4000. #1—*Rocky IV.* #2—*Spies Like Us.*

606. BRENTWOOD—BRENTWOOD—273-3900. *101 Dalmatians.*

607. BROOKHAVEN—MULTIPLEX—289-8900. #1—*Enemy Mine.* #2—*The Color Purple.* #3—*101 Dalmatians.* #4—*The Jewel of the Nile.* #5—*Santa Claus: The Movie.* #6—*A Chorus Line.* #7—*Rocky IV.* #8—*Out of Africa.* #9—*White Nights.* #10—*Clue.* #11—*Young Sherlock Holmes.* #12—*Spies Like Us.*

609. COMMACK—MULTIPLEX—462-6953. #1—*Out of Africa.* #2—*101 Dalmatians.* #3—*Young Sherlock Holmes.* #4—*The Color Purple.* #5—*Santa Claus: The Movie.* #6—*The Jewel of the Nile.* #7—*A Chorus Line.* #8—*White Nights.* #9—*Rocky IV.* #10—*Clue.* #11—*Spies Like Us.*

610. COMMACK—RKO—499-4545. #1—*Kiss of the Spider Woman; One Magic Christmas.* #2—*Enemy Mine.*

611. CORAM—PINE—698-6442. #1—*White Nights.* #2—Thru Jan. 2: *Santa Claus: The Movie.* Beg. Jan. 3: *Head Office.* #3—*Rocky IV.* #4—*The Jewel of the Nile.*

612. CORAM—THE MOVIES AT CORAM—732-6200. #1—*Rocky IV.* #2—*The Jewel of the Nile.* #3—*Spies Like Us.* #4—*Out of Africa.* #5—*Enemy Mine.* #6—*White Nights.* #7—Thru Jan. 2: *Santa Claus: The Movie.* Beg. Jan. 3: *Head Office.* #8—*Young Sherlock Holmes.*

613. EAST HAMPTON—CINEMAS—324-0448. #1—*Out of Africa.* #2—*The Jewel of the Nile.* #3—*Spies Like Us.* #4—*Clue.* #5—*Santa Claus: The Movie.*

614. ELWOOD—ELWOOD—499-7800. #1—*Rocky IV.* #2—*Young Sherlock Holmes.*

615. FARMINGVILLE—COLLEGE PLAZA—698-2200. #1—*Clue.* #2—*101 Dalmatians.*

618. HUNTINGTON—RKO SHORE—421-5200. #1—*Clue.* #2—*Spies Like Us.* #3—Thru Jan. 2: *Santa Claus: The Movie.* Beg. Jan. 3: *Head Office.* #4—*White Nights.*

619. HUNTINGTON—RKO WHITMAN—423-1300. *Rocky IV.*

620. ISLIP—ISLIP—581-5200. #1—Thru Jan. 2: *Santa Claus: The Movie.* Beg. Jan. 3: *Head Office.* #2—*White Nights.* #3—*Enemy Mine.*

621. LAKE GROVE—RKO SMITH HAVEN MALL—724-9550. *The Jewel of the Nile.*

622. LAKE RONKONKOMA—LAKESIDE—981-7100. Thru Jan. 2: *Back to the Future.*

623. LINDENHURST—LINDENHURST—888-5400. *Back to the Future.*

624. MATTITUCK—MATTITUCK—298-4405. #1—*Rocky IV.* #2—*Spies Like Us.* #3—*The Jewel of the Nile.* #4—Thru Jan. 2: *Santa Claus: The Movie.* Beg. Jan. 3: *Head Office.* #5—*Clue.*

626. NESCONSET—SMITHTOWN ALL-WEATHER INDOOR—265-8118. *Enemy Mine.*

627. NORTHPORT—NORTHPORT—261-8600. Thru Jan. 2: *Back to the Future.* Beg. Jan. 3: *Jagged Edge.*

628. OAKDALE—OAKDALE—589-8118. *101 Dalmatians.*

629. PATCHOGUE—TRIPLEX—475-0601. #1—*Rocky IV.* #2—*Spies Like Us.* #3—*Enemy Mine.*

630. PATCHOGUE—RKO PLAZA—475-5225. #1—*White Nights.* #2—*Out of Africa.*

631. PATCHOGUE—SUNRISE ALL-WEATHER INDOOR—363-7200. *The Jewel of the Nile.* **OUTDOOR**—*Target; Better Off Dead.*

632. PATCHOGUE—SUNWAVE—475-7766. #1—*Santa Claus: The Movie.* #2—Thru Jan. 2: *Young Sherlock Holmes.* Beg. Jan. 3: *Head Office.*

633. PORT JEFFERSON—MINI EAST—928-6555. *Spies Like Us.* **WEST**—*Out of Africa.*

634. PORT JEFFERSON—RKO BROOKHAVEN—473-1200. Jan. 1-7: *One Magic Christmas; King Solomon's Mines.*

635. RIVERHEAD—SUFFOLK—727-3133. *101 Dalmatians.*

636. SAG HARBOR—SAG HARBOR—725-0010. Thru Jan. 2: *La Chèvre.* Beg. Jan. 3: *Dance With a Stranger.*

637. SAYVILLE—SAYVILLE—589-0232. #1—*Rocky IV.* #2—*White Nights.* #3—*Clue.*

639. SHIRLEY—TWIN—281-4466. #1—Thru Jan. 2: *Back to the Future.* Beg. Jan. 3: *Jagged Edge.* #2—*101 Dalmatians.*

640. SMITHTOWN—SMITHTOWN—265-1551. *White Nights.*

641. SOUTHAMPTON—SOUTHAMPTON—283-1300. #1—*Rocky IV.* #2—*Young Sherlock Holmes.* #3—*White Nights.*

642. STONY BROOK—LOEWS—751-2300. #1—*Rocky IV.* #2—*Out of Africa.* #3—*Young Sherlock Holmes.*

643. WEST ISLIP—TWIN—669-2626. #1—Thru Jan. 2: *Back to the Future.* #2—Program unavailable.

644. WESTHAMPTON—HAMPTON ARTS—288-2600. #1—*Young Sherlock Holmes.* #2—*White Nights.*

645. WESTHAMPTON—WESTHAMPTON—288-1500. *Enemy Mine.*

The
Russian Tea Room
150 WEST 57 ST., NEW YORK
265-0947

LAI LAI WEST
Superb Mandarin / Szechuan Cuisine
LUNCH • DINNER
859 9th Ave. (56th St.) 586-5083

Jean Jacques Rachou
La Côte Basque
Luncheon • Dinner
Closed Sunday
5 East 55th Street, N.Y.C. Tel. 688-6525

Informal Elegance
with Northern
Italian Cuisine
La Colonna
17 W 19 ST • 206-8660

LA VERANDA WEST
163 West 47th Street, N.Y.C.
Res: 212-391-0905
SUPERB NORTHERN ITALIAN CUISINE
One minute from La Cage Aux Folles
SPECIAL PRE-THEATER DINNER
Private Room for All Occasions
Free Parking Next Door 6 P.M. to Midnite

"An intimate restaurant that still serves only original Cantonese dishes"
BRUCE HO'S
116 EAST 57th ST.
(East of Park Ave.)
753-2610 · Credit Cards

BAUMER'S
An Elegant New Restaurant
"...a stunning restaurant"
Malcolm Forbes
Dinner From 5:30•Closed Monday
3rd Avenue at 92nd St./ 831-8301

"At last: Manhattan has a highly original Italian restaurant... Sandro's with its gently priced, informal celebration of la cucina Italiana."
Gael Greene
SANDRO'S
420 East 59 Street 212-355-5150

TEL. 242-2756
BIANCHI and MARGHERITA
OPERATIC ARIAS
AND OPERETTA
MUSICAL COMEDY
★★★★ CONTINENTAL CUISINE
CREDIT CARDS • OPEN 7 DAYS
186 West 4th ST. (Bet. 6 & 7 Ave's.)

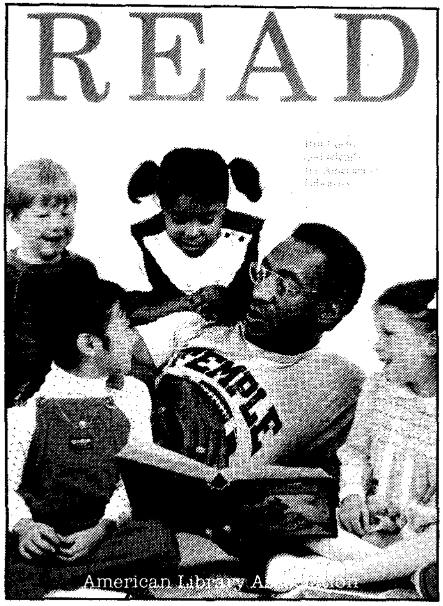
Camelback & Central
CAMELBACK
CENTRAL
Lunch Brunch Dinner
Intimate Dining
American Continental Cuisine
2nd Ave. at 73rd St.
N.Y.C.
249-8380

La Gauloise
Sat.-Sun. Brunch. Late Supper
502 Sixth Avenue (13th St.)
691-1363 Open 7 days

VILLA MOSCONI
GREENWICH VILLAGE
Lunch-Cocktails-Dinner
res. 673-0390
69 MacDougal St
(bet. Bleecker & Houston)
"Inspirational"
CLASSIC ITALIAN CUISINE
All Pasta
Made on Premises

The Cornelia Street Cafe
GREENWICH VILLAGE'S UNIQUE
RESTAURANT/BAR/CAFÉ
"IMMACULATE" New York Times
"DELICIOUS" Cuisine
"WONDERFUL" N.Y. Magazine
29 CORNELIA STREET · 212-989-9319
PRIVATE PARTIES

Le Cheval Blanc
"A Gem Of A Little
French Restaurant"
145 East 45th St. NYC
599-8886 or 986-4729



MOVIES

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—234-7300. #1—*Out of Africa.* #2—*The Jewel of the Nile.*

701. BEDFORD VILLAGE—CINEMA 22—234-9577. *Young Sherlock Holmes.*

702. BRONXVILLE—BRONXVILLE—961-4030. #1—*White Nights.* #2—Thru Jan. 2: *Clue.* Beg. Jan. 3: *The Alchemist.* #3—Thru Jan. 2: *Santa Claus: The Movie.* Beg. Jan. 3: *Head Office.*

703. GREENBURGH—CINEMA 100—946-4680. #1—Thru Jan. 2: *Santa Claus: The Movie.* Beg. Jan. 3: *Head Office.* #2—*White Nights.*

704. HARRISON—SILVER SCREEN—835-2961. Program unavailable.

705. HARTSDALE—CINEMA—428-2200. #1—*Spies Like Us.* #2—*Young Sherlock Holmes.* #3—*Clue.* #4—*The Jewel of the Nile.*

706. LARCHMONT—PLAYHOUSE—834-3001. *White Nights.*

707. MAMARONECK—PLAYHOUSE—698-2200. #1—*The Jewel of the Nile.* #2—*Spies Like Us.* #3—*Out of Africa.* #4—Thru Jan. 2: *Santa Claus: The Movie.* Beg. Jan. 3: *Head Office.*

708. MOUNT KISCO—MOUNT KISCO—666-6900. #1—*White Nights.* #2—*Spies Like Us.*

709. MOUNT VERNON—PARKWAY—664-3311. Thru Jan. 2: *Back to the Future.*

710. NEW ROCHELLE—RKO PROCTORS—632-1100. #1—*Spies Like Us.* #2—Thru Jan. 2: *Santa Claus: The Movie.* Beg. Jan. 3: *Head Office.* #3—*White Nights.* #4—*Out of Africa.* #5—*101 Dalmatians.* #6—*Clue.* #7—*The Jewel of the Nile.*

711. NEW ROCHELLE—TOWN—632-4000. *Rocky IV.*

712. OSSINING—ARCADIAN—941-5200. #1—*Spies Like Us.* #2—*The Jewel of the Nile.* #3—*Out of Africa.*

713. PEEKSKILL—BEACH—737-6262. #1—*The Jewel of the Nile.* #2—*Rocky IV.* #3—*Out of Africa.* #4—Thru Jan. 2: *Santa Claus: The Movie.* Beg. Jan. 3: *Head Office.*

714. PEEKSKILL—WESTCHESTER MALL—528-8822. #1—*Spies Like Us.* #2—*101 Dalmatians.* #3—*Young Sherlock Holmes.* #4—*Enemy Mine.*

715. PELHAM—PICTURE HOUSE—738-3160. Thru Jan. 2: *Back to the Future.*

716. PLEASANTVILLE—ROME—769-0720. #1—*Rocky IV.* #2—*Young Sherlock Holmes.*

717. RYE—RYE RIDGE—939-8177. #1—*Young Sherlock Holmes.* #2—*Rocky IV.*

718. SCARSDALE—FINE ARTS—723-6699. *A Chorus Line.*

719. SCARSDALE—PLAZA—725-0078. Program unavailable.

720. WHITE PLAINS—GALLERIA—997-8198. #1—*101 Dalmatians.* #2—*Out of Africa.*

721. WHITE PLAINS—UA CINEMA—946-2820. *Enemy Mine.*

722. YONKERS—CENTRAL PLAZA—793-3232. #1—*101 Dalmatians.* #2—*The Color Purple.* #3—*Rocky IV.* #4—*Enemy Mine.*

723. YONKERS—MOVIELAND—793-0002. #1—*The Jewel of the Nile.* #2—*Out of Africa.* #3—*Young Sherlock Holmes.* #4—*Spies Like Us.*

724. YONKERS—PARK HILL—969-4477. #1—*101 Dalmatians.* #2—Thru Jan. 2: *Santa Claus: The Movie.* Beg. Jan. 3: *Head Office.* #3—Program unavailable.

725. YORKTOWN HEIGHTS—TRIANGLE—245-8850. #1—*White Nights.* #2—*Clue.*

Rockland County

752. NANUET—MALL—623-6336. Program unavailable.

753. NANUET—ROUTE 59—623-3355. *The Jewel of the Nile.*

754. NANUET—RKO MOVIES—623-0211. #1—*A Chorus Line.* #2—*The Color Purple.* #3—Thru Jan. 2: *Santa Claus: The Movie.* Beg. Jan. 3: *Head Office.* #4—*White Nights.* #5—*Rocky IV.*

755. NEW CITY—TOWN—634-5100. #1—*Rocky IV.* #2—*Young Sherlock Holmes.*

756. NEW CITY—UA CINEMA 304—634-8200. #1—*Spies Like Us.* #2—*The Jewel of the Nile.*

757. NYACK—CINEMA EAST—358-6631. *Enemy Mine.*

759. PEARL RIVER—CENTRAL—735-2530. *Rocky IV.*

760. PEARL RIVER—PEARL RIVER—735-6500. *Youn Sherlock Holmes.*

761. SPRING VALLEY—CINEMA 45—352-1445. *Out o Africa.*

762. SPRING VALLEY—PIX—425-6902. #1—*Whit Nights.* #2—*Enemy Mine.*

763. STONY POINT—9 W CINEMA—942-0303. *101 Dalmatians.*

764. SUFFERN—LAFAYETTE—357-6030. *Clue.*

765. WEST HAVERSTRAW—PLAZA—947-2220. Thru Jan. 2: *Santa Claus: The Movie.* Beg. Jan. 3: *Head Office.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—FINE ARTS—775-0070. #1—*Out of Africa.* #2—*A Chorus Line.*

801. DANBURY—CINE—743-2200. #1—*White Nights.* #2—*Spies Like Us.* #3—*Clue.*

802. DANBURY—CINEMA—748-2923. #1—*Rocky IV.* #2—*The Jewel of the Nile.*

803. DANBURY—PALACE—748-7496. #1—*Young Sherlock Holmes.* #2—Thru Jan. 2: *Santa Claus: The Movie.* Beg. Jan. 3: *Head Office.* #3—*Enemy Mine.*

804. DARIEN—PLAYHOUSE—655-0100. *Out of Africa.*

805. FAIRFIELD—COMMUNITY—255-6555. #1—*Out of Africa.* #2—*The Jewel of the Nile.*

806. FAIRFIELD—COUNTY—334-1411. *101 Dalmatians.*

807. GREENWICH—CINEMA—869-6030. #1—*A Chorus Line.* #2—*Out of Africa.*

808. GREENWICH—PLAZA—869-4030. #1—*The Color Purple.* #2—*White Nights.* #3—*Clue.*

810. NORWALK—CINEMA—838-4504. #1—*Enemy Mine.* #2—*Spies Like Us.*

811. NORWALK—NORWALK—866-9202. *Clue.*

812. SOUTH NORWALK—SONO—866-9202. Thru Jan. 7: *Dance With a Stranger.*

813. SPRINGDALE—STATE—325-0250. Thru Jan. 2: *Back to the Future.*

814. STAMFORD—AVON—324-9205. #1—*Young Sherlock Holmes.* #2—*Enemy Mine.*

815. STAMFORD—CINEMA—324-3100. #1—*Rocky IV.* #2—*Spies Like Us.* #3—*101 Dalmatians.*

816. STAMFORD—PARK PLACE—323-1600. #1—*Trackers.* #2—*Jagged Edge.*

817. STAMFORD—RIDGEWAY—323-5000. #1—*The Jewel of the Nile.* #2—Thru Jan. 2: *Santa Claus: The Movie.* Beg. Jan. 3: *Head Office.*

818. TRUMBULL—TRANS-LUX—374-0462. #1—*Rocky IV.* #2—*White Nights.* #3—*Spies Like Us.*

819. WESTPORT—FINE ARTS—227-3324. #1—*White Nights.* #2—*The Color Purple.* #3—227-9619. *Rocky IV.* #4—226-6666. *Out of Africa.*

820. WESTPORT—POST—227-0500. *Young Sherlock Holmes.*

821. WILTON—CINEMA—762-5678. *The Jewel of the Nile.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—997-6873. #1—*Spies Like Us.* #2—*White Nights.* #3—Tent.: *101 Dalmatians.*

901. JERSEY CITY—HUDSON PLAZA—433-1100. #1—*Enemy Mine.* #2—*Out of Africa.*

902. JERSEY CITY—LOEWS—653-4600. #1—*Young Sherlock Holmes.* #2—*Rocky IV.* #3—*Clue.*

903. JERSEY CITY—STATE—653-5200. #1—*The Jewel of the Nile.* #2—Thru Jan. 2: *Spies Like Us.* Beg. Jan. 3: *The Alchemist.* #3—*101 Dalmatians.* #4—Thru Jan. 2: *Santa Claus: The Movie.* Beg. Jan. 3: *Head Office.*

904. SECAUCUS—LOEWS HARMON COVE—866-1000. #1—*Enemy Mine.* #2—*Spies Like Us.* #3—*Clue.* #4—*Young Sherlock Holmes.*

905. SECAUCUS—LOEWS MEADOW—866-6161. #1—*White Nights.* #2—*A Chorus Line.* #3—*Rocky IV.* #4—*The Jewel of the Nile.* #5—*Out of Africa.* #6—*The Color Purple.*

906. UNION CITY—SUMMIT—865-4120. Thru Jan. 2: *Back to the Future; Brewster's Millions.*

907. WEST NEW YORK—MAYFAIR—865-2010. Thru Jan. 2: *Back to the Future; Brewster's Millions.*

Essex County

910. BLOOMFIELD—CENTER—748-7900. *White Nights.*

911. BLOOMFIELD—RKO ROYAL—748-3555. #1—*Young Sherlock Holmes.* #2—*Spies Like Us; Purple Rain.*

912. CEDAR GROVE—CINEMA 23—239-1462. *The Jewel of the Nile.*

913. EAST ORANGE—RKO HOLLYWOOD—678-2262. *Enemy Mine.*

914. IRVINGTON—CASTLE—372-9324. #1—Thru Jan. 2: *Scream; Basket Case.* Beg. Jan. 3: *The Annihilators.* #2—Beg. Jan. 3: *The Alchemist.*

915. LIVINGSTON—COLONY—992-0800. *Out of Africa.*

916. MAPLEWOOD—MAPLEWOOD—763-3100. *White Nights.*

917. MILLBURN—RKO—376-0800. #1—*Rocky IV.* #2—*Out of Africa.*

918. MONTCLAIR—CLARIDGE—746-5564. #1—*Rocky IV.* #2—*Clue.* #3—*Out of Africa.*

919. MONTCLAIR—WELLMONT—783-9500. #1—*Krush Groove.* #2—*101 Dalmatians.* #3—*One Magic Christmas.*

920. NUTLEY—FRANKLIN—667-1777. #1—*Rocky IV.* #2—Thru Jan. 2: *Santa Claus: The Movie.* Beg. Jan. 3: *Head Office.* #3—*101 Dalmatians.*

921. UPPER MONTCLAIR—BELLEVUE—744-1455. #1—*Enemy Mine.* #2—Thru Jan. 2: *Santa Claus: The Movie.* Beg. Jan. 3: *Head Office.* #3—*White Nights.*

922. VERONA—VERONA—239-0880. Thru Jan. 2 (tent.): *Agnes of God.*

923. WEST ORANGE—ESSEX GREEN—731-7755. #1—*Young Sherlock Holmes.* #2—*Spies Like Us.* #3—*The Jewel of the Nile.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—464-8888. Thru Jan. 2: *Back to the Future.*

931. CRANFORD—RKO—276-9120. #1—*Out of Africa.* #2—*Rocky IV.*

932. ELIZABETH—ELMORA—352-3483. *101 Dalmatians.*

933. LINDEN—TWIN—925-9787. #1—Thru Jan. 2: *Santa Claus: The Movie.* Beg. Jan. 3: *Head Office.* #2—*Enemy Mine.*

934. ROSELLE PARK—PARK—245-0358. *Back to the Future.*

935. SUMMIT—STRAND—273-3900. *The Jewel of the Nile.*

936. UNION—FIVE POINTS—964-3466. #1—*101 Dalmatians.* #2—*Spies Like Us.*

937. UNION—LOST PICTURE SHOW—964-4497. *Clue.*

938. UNION—RKO—686-4373. #1—*White Nights.* #2—*Young Sherlock Holmes.*

939. WESTFIELD—RIALTO—232-1288. #1—Thru Jan. 2: *Santa Claus: The Movie.* Beg. Jan. 3: *Head Office.* #2 & #3—*The Jewel of the Nile.*

940. WESTFIELD—TWIN—654-4720. #1—*Clue.* #2—*101 Dalmatians.*

Bergen County

950. BERGENFIELD—BERGENFIELD—385-1600. *101 Dalmatians.*

951. CLOSTER—CLOSTER—768-8800. *Young Sherlock Holmes.*

952. EDGEWATER—LOEWS SHOWBOAT—941-3660. #1—*The Jewel of the Nile.* #2—*Rocky IV.* #3—*Clue.* #4—*Out of Africa.*

953. EMERSON—TOWN—261-1000. *Rocky IV.*

954. FAIR LAWN—HYWAY—796-1717. #1—*Enemy Mine.* #2—*101 Dalmatians.*

955. FAIRVIEW—TWIN—941-2424. #1—*Young Sherlock Holmes.* #2—*Enemy Mine.*

956. FORT LEE—LINWOOD—944-6900. #1—Thru Jan. 2: *Santa Claus: The Movie.* Beg. Jan. 3: *Head Office.* #2—*Spies Like Us.*

957. FORT LEE—SHARON—224-0202. *White Nights.*

958. OAKLAND—TWIN—337-4478. #1—*Spies Like Us.* #2—*White Nights.*

959. PALISADES PARK—PARK LANE—944-1086. #1—*Back to the Future.* #2—*Jagged Edge.*

960. PARAMUS—CINEMA 35—845-5070. *Enemy Mine.*

962. PARAMUS—RKO BERGEN MALL—845-4449. *101 Dalmatians.*

963. PARAMUS—RKO ROUTE 4—487-7909. #1—*Out of Africa.* #2—Thru Jan. 2: *Santa Claus: The Movie.* Beg. Jan. 3: *Head Office.* #3 & #7—*The Jewel of the Nile.* #4 & #8—*Rocky IV.* #5—*Young Sherlock Holmes.* #6—*The Color Purple.* #9—*Clue.* #10—*White Nights.*

964. PARAMUS—RKO ROUTE 17—843-3830. #1 & #3—*A Chorus Line.* #2—*Spies Like Us.*

965. RAMSEY—CINEMA—825-2090. *Rocky IV.*

966. RAMSEY—INTERSTATE—327-0153. Program unavailable.

967. RIDGEFIELD PARK—RIALTO—641-0617. Thru Jan. 2: *Back to the Future.*

968. RIDGEWOOD—RKO WARNER—444-1234. #1—*The Jewel of the Nile.* #2—*Clue.* #3—*Young Sherlock Holmes.* #4—*White Nights.*

969. RIDGEWOOD—ROSEBUD—670-9183. Dec. 30–Jan. 2: *Arsenic and Old Lace.* Jan. 3–5: *King of Hearts.* Jan. 6–9: *Night Must Fall.*

970. RUTHERFORD—WILLIAMS CENTER—933-3700. #1—Thru Jan. 2: *Back to the Future.* #2—*101 Dalmatians.*

971. TEANECK—MOVIE CITY—836-3334. #1—*One Magic Christmas.* #2—*101 Dalmatians.* #3—*Jagged Edge.* #4—*Back to the Future.*

972. TENAFLY—BERGEN—567-0004. *The Jewel of the Nile.*

973. WASHINGTON TOWNSHIP—CINEMA—666-2221. *Out of Africa.*

974. WESTWOOD—PASCACK— 664-3200. #1—*The Jewel of the Nile.* #2—*Spies Like Us.* #3—*101 Dalmatians.* #4—*White Nights.*

BRIEF MOVIE REVIEWS

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers which follow the reviews refer back to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents are strongly cautioned to give special guidance for children under 13. Some material may be inappropriate for young children.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York's* critic.**

AGNES OF GOD—(1 hr. 39 min., '85) An epic about Jane Fonda smoking a cigarette. The noxious weed is frantically lit, furiously puffed, and desperately held, still burning, to the end of a virgin butt. Fonda plays a taut modern woman, a court-appointed shrink investigating the case of a teenage nun (Meg Tilly) who has apparently murdered her own newborn baby. Adapting his own play, John Pielmeier indulges a bad case of Broadway dialectics. The Mother Superior of the convent (Anne Bancroft), a shrewd and worldly woman, wants to believe in saints and miracles; the shrink, who has lost her faith, wants to destroy what she takes to be the medieval superstitions of the Catholic church. They fight for possession of the young nun. Much debating, hypnotism, and shrieking fits. A handsome production, but the material is sensational and unsatisfying. Dir. Norman Jewison. (Sept. 23, 1985) PG-13. **512, 922**

★ **BACK TO THE FUTURE**—(1 hr. 54 min., '85) It's based on a gimmicky idea—but the gimmick has surprising power. Michael J. Fox, a frustrated high-school rocker, is friends with an outcast mad scientist who accidentally propels him backward thirty years in time. There Fox encounters his parents as unmarried teenagers. His dad, Crispin Glover, is a pathetic weakling; his mom, Lea Thompson, is a heavy-breathing bombshell in a low-cut dress. When the hero accidentally interrupts the first meeting between his parents—the meeting he has always heard about—his mom falls in love with *him.* Faced with an Oedipal catastrophe too gruesome for thought, he struggles to bring his prospective parents together. This mind-boggling, teasing premise has been made with quite extraordinary invention, and the '50s "look"—weak solid colors, duck's ass and taffeta—is a hilarious satire of movies from the period. Written by the team of Bob Gale and Robert Zemeckis. Dir. Zemeckis. (July 15, 1985) PG. **3, 4, 33, 88, 101, 105, 107, 215, 216, 321, 324, 503, 513, 515, 520, 527, 529, 539, 542, 622, 623, 627, 639, 643, 709, 715, 813, 906, 907, 930, 934, 959, 967, 970, 971**

A CHORUS LINE—(1 hr. 57 min., '85) It isn't a fiasco, but it isn't good either. The show's perfection of form, as everyone knows, is a miracle. A group of young dancers, auditioning for a big musical, appear on stage as a group, then as individuals, then as a series of small platoons, then as a group again—on and on, without pause, through a variety of musical and dramatic moods. The filmmakers (director Richard Attenborough, choreographer Jeffrey Hornaday, screenwriter Arnold Schulman) have *tried* for the same kind of continuity. They've shot most of the picture on an actual stage, and they keep things moving. What's been lost, however, is the entrancing gracefulness of the organic form changing and defining itself through time. Every close-up, every cut breaks the group into an artificial division, and we don't see the numbers whole, the way we would in a theater. The dancers' deplorable monologues, which, on stage, were pressed into the numbers, are now given whacking emphasis—the banal, therapeutic side of the material has grown overpowering. As the domineering choreographer, Michael Douglas glowers and snaps his desk light on and off portentously, but Alyson Reed is touching as the former star dancer who needs a job. Among the "gypsies," Gregg Burge and Charles McGowan are outstanding. (Dec. 16, 1985) PG-13. **25, 62, 80, 516, 539, 607, 609, 718, 754, 800, 807, 905, 964**

CLUE—(1 hr. 27 min., '85) A comedy whodunit with three different endings, only one of which will be shown at each theater. Based on the popular Parker Brothers board game. With Eileen Brennan, Tim Curry, Madeline Kahn, Christopher Lloyd, Michael McKean, Martin Mull, and Lesley Ann Warren. Screenplay by Jonathan Lynn; story by John Landis and Lynn. Dir. Lynn. PG. **20, 36, 55, 109, 114, 202, 211, 217, 304, 306, 309, 312, 316, 318, 400, 514, 516, 521, 524, 526, 531, 539, 542, 602, 607, 609, 613, 615, 618, 624, 637, 702, 705, 710, 725, 764, 801, 808, 811, 902, 904, 918, 937, 940, 952, 963, 968**

THE COLOR PURPLE—(2 hr. 35 min., '85) The story of a young black girl in turn-of-the-century Georgia, who, once a victim of the men in her life, grows into a free-spirited woman. Based on the Pulitzer Prize–winning novel by Alice Walker. With Whoopi Goldberg, Danny Glover, Adolph Caesar, Margaret Avery, and Rae Dawn Chong. Screenplay by Menno Meyjes. Dir. Steven Spielberg. PG-13. **10, 33, 61, 85, 112, 114, 214, 304, 304, 313, 513, 539, 607, 609, 722; 754, 808, 819, 905, 963**

★ **DANCE WITH A STRANGER**—(1 hr. 42 min., '85) Mike Newell's film, written by Shelagh Delaney (from a true story), is like a single long spell of the blues, and like many such spells, it is both powerful and baffling, both evocative and unilluminating. In 1954, Ruth Ellis (Miranda Richardson), a platinum-blonde "hostess" in a small London drinking club, falls for a good-looking racing-car driver (Rupert Everett). An alcoholic dropout from an upper-class family, he's a surly, useless man who doesn't show Ruth even minimal consideration. Betrayed again and again, she drifts into madness and empties a revolver into her lover outside a Hampstead pub. (Ruth Ellis is the last woman in England to be hanged.) Shelagh Delaney's writing is so precise it makes you wince, and Miranda Richardson's screen debut can only be called a revelation. Ian Holm is remarkably good as Ruth's faithful, boring protector, but Rupert Everett lets the film down. His eyes wander, he drops his chin—he hardly seems *there.* (Aug. 19, 1985) R. **636, 812**

ENEMY MINE—(1 hr. 49 min., '85) Dennis Quaid and Lou Gossett Jr. are enemy space pilots—Quaid a man from Earth and Gossett a Drac from Dracon—who crash-land on a distant, inhospitable planet and must learn to trust and respect each other in order to survive. Screenplay by Edward Khmara, based on the story by Barry Longyear. Dir. Wolfgang Petersen. PG-13. **5, 24, 33, 50, 65, 89, 110, 112, 114, 211, 212, 214, 219, 304, 306, 309, 312, 316, 319, 404, 506, 510, 513, 518, 532, 538, 540, 541, 601, 607, 610, 612, 620, 626, 629, 645, 714, 721, 722, 757, 762, 803, 810, 814, 901, 904, 913, 921, 933, 954, 955, 960**

FOOL FOR LOVE—(1 hr. 47 min., '85) On the stage, Sam Shepard's 1983 play was a furious actors' exercise about an aging egomaniacal stud and his beat-up girlfriend, lovers for years, who meet "on the edge of the Mojave Desert." In the enclosed space, the actors stalked and circled, slamming the walls with their palms and backs. You would have to be willfully naive to see much more in the play than a sensational display of stage movement, but it was juicy fun. But Shepard and director Robert Altman must have been dissatisfied with the play's proven power as an actors' piece. Altman has emphasized the spaces between Eddie (Shepard) and May (Kim Basinger)—he has them restlessly moving in and out of a motel room, staring through windows, brooding. The lines about how Eddie and May are linked together for life now seem merely fanciful. And Shepard, speaking in a sharp and querulous voice, is an inadequate Eddie; his crazy nastiness feels remote, impersonal, even put-on. Kim Basinger is a spectacularly beautiful movie slattern, but she's not raw enough; she gives a touching but too genteel performance. The actors never join together, and Altman lays on the symbolic overtones. We're left with very little—with superimposed, unearned myth resonating in the desert-dry air of "art." With Harry Dean Stanton. (Dec. 9, 1985) R. **51**

THE GIG—(1 hr. 32 min., '85) Six amateur jazz musicians are offered the chance to fulfill a lifelong dream: a professional engagement. With Wayne Rogers, Cleavon Little, Andrew Duncan, Jerry Matz, Daniel Nalbach, Warren Vaché, Joe Silver, and Jay Thomas. Written and directed by Frank D. Gilroy. **48**

★ **THE GODS MUST BE CRAZY**—(1 hr. 49 min., '84) An amiable, shaggy-dog-story-type comedy, written and directed by Jamie Uys, a South African who makes friendly jokes about the absurdities and discontinuities of African life. In the pseudo-documentary opening, we see footage of the Bushmen who live in the Kalahari Desert of Botswana, a gentle people whose lives are disrupted when a pilot carelessly drops a Coke bottle from his cockpit. The Bushmen think the object is a gift from the gods, and begin squabbling over it. When their leader, Xi, decides to throw it off the end of the world, he moves to the edge of the desert, where he encounters the representatives of "superior" white civilization. Director Uys mixes anthropological comedy and slapstick; he knows his Harold Lloyd and his Keystone Kops. Some of the gags are not of a very high order, but Uys keeps them coming, and he makes use of everything he's got. With Marius Weyers, Sandra Prinsloo, and the Bushman N!xau. (July 30, 1984) PG. **63**

HEAD OFFICE—(1 hr. 30 min.) The son of a U.S. Senator, hired by a powerful corporation only because of his father's influence, falls in love with a woman who is leading public protests of the company's practices: a comedy. With Judge Reinhold, Eddie Albert, Jane Seymour, Rick Moranis, Danny DeVito, Wallace Shawn, Richard Maser, and Lori-Nan Engler. Written and directed by Ken Finkleman. PG-13. **20, 22, 40, 60, 68, 88, 106, 110, 113, 201, 204, 206, 214, 300, 302, 308, 315, 317, 319, 400, 403, 501, 507, 510, 518, 524, 536, 538, 541, 600, 611, 612, 618, 620, 624, 632, 702, 703, 707, 710, 713, 724, 754, 765, 803, 817, 903, 920, 921, 933, 939, 956, 963**

JAGGED EDGE—(1 hr. 48 min.,.'85) A gut-twisting piece of low entertainment. You can enjoy it, even as your mind is crying, "Foul." Glenn Close, wearing dress-for-power outfits, is an attorney defending a San Francisco newspaper publisher accused of murdering his wealthy wife. The publisher is played by Jeff Bridges, who is rather strenuously charming—he makes the publisher a man of the world, and, whether innocent or guilty, no one to mess with. Gradually, Close falls in love. The courtroom theatrics are generally enjoyable, but the ending needs a second twist (Agatha Christie would have provided one). Director Richard Marquand has made a grim, clenched movie that builds towards the inevitable climax of the heroine facing the murderer herself—the woman-alone-in-the-dark routine that has squeezed audiences into submission in a dozen or more bad films from *Wait Until Dark* onward. Screenplay by Joe Eszterhas. (Oct. 14, 1985) R. **11, 39, 47, 84, 88, 311, 321, 324, 326, 503, 505, 515, 517, 520, 527, 529, 532, 539, 627, 639, 816, 959, 971**

THE JEWEL OF THE NILE—(1 hr. 45 min., '85) Kathleen Turner, Michael Douglas, and Danny DeVito reprise their roles from *Romancing the Stone* (romance novelist, fearless rogue, and sleazy opportunist, respectively) in a new adventure set in the deserts of North Africa. Written by Mark Rosenthal and Lawrence Konner. Dir. Lewis Teague. PG. **21, 37, 46, 66, 85, 89, 100, 103, 106, 113, 114, 204, 208, 209, 210, 212, 217, 219, 300, 302, 304, 304, 308, 315, 316, 320, 327, 328, 405, 506, 507, 508, 518, 521, 524, 524, 536, 538, 603, 607, 609, 611, 612, 613, 621, 624, 631, 700, 705, 707, 710, 712, 713, 723, 753, 756, 802, 805, 817, 821, 903, 905, 912, 923, 935, 939, 952, 963, 968, 972, 974**

KING SOLOMON'S MINES—(1 hr. 40 min., '85) A new version of the adventures of Allan Quatermain as he searches through Africa for the lost mines of King Solomon. With Richard Chamberlain, Sharon Stone, Herbert Lom, and John Rhys-Davies. Screenplay by Gene Quintano and James R. Silke, based on the novel by H. Rider Haggard. Dir. J. Lee Thompson. PG-13. **311, 502, 511, 634**

KISS OF THE SPIDER WOMAN—(1 hr. 59 min., '85) As Molina, an Argentinean homosexual imprisoned for molesting a minor, William Hurt is feminine all right, but he doesn't overdo the queenly poses. A polite and deeply respectful man, Molina worships the extravagantly female Hollywood stars of the forties, and each night he tells and retells his favorite movie plots, transforming his memories of them into tapestries of romance and danger. Valentin (Raul Julia), his cell mate and audience, is Molina's opposite in every way. Hetero, and gruffly masculine, he prides himself on living without illusions. This tender and high-minded movie, an adaptation of Manuel Puig's celebrated 1976 novel, is the story of a mutual seduction: The two men not only join sexually, but each is converted to the other's point of view. Alas, the director, Hector Babenco, is too somber for the material. When he recreates the movies that Molina tells, they just look tacky; in the book, listening to Molina's voice, we could see them as a vehicle for his own romantic idealism. With Sonia Braga. Screenplay by Leonard Schrader. (Aug. 5, 1985) R. **11, 53, 81, 216, 519, 610**

★ **THE OFFICIAL STORY**—(1 hr. 52 min., '85) In Spanish, Eng. subtitles. This ripped-from-the-headlines drama from Argentina has the passionate sternness of a Greek tragedy. Alicia (Norma Aleandro) is an ordinary bourgeois woman, a teacher happily married to a right-wing businessman; together they are devoted to their adopted five-year-old daughter. In 1983, as the military government crumbles, a friend of Alicia's returns from political exile and inadvertently raises the possibility that the daughter could be the natural child of *desaparecidos*—leftists arrested and usually executed by the security police. From that moment on, Alicia's life becomes hell. By her own rather haughty standards, she finds herself wanting. Her husband, on the other hand, can't understand why she doesn't just keep quiet and take care of the child. In the final, extremely violent confrontation between these two, which is no less powerful for being completely inevitable, the love they feel for each other is the most painful element. The movie could have been a mere weepy, but it has depth and detail as well as emotional power, and Norma Aleandro gives an overwhelming performance. Screenplay by Luis Puenzo and Aida Bortnik. Dir. Puenzo. (Nov. 18, 1985) **52**

ONE MAGIC CHRISTMAS—(1 hr. 29 min., '85) Mary Steenburgen, a heroically put-upon wife (two kids, no money, husband out of work), incurs the displeasure of Santa Claus. The rattled Mary won't say "Merry Christmas," she won't mail her daughter's letter to Santa. So the angel Gideon, in the comically morose person of Harry Dean Stanton, is dispatched by Santa to apply a little pressure. And with Gideon's gentle interference, bad goes to worse: Husband gets shot trying to stop a bank robbery; kids are whisked away by the robber. Eventually, Mary comes around. Gee, how nice. This bit of seasonal fun, from the Disney people, is the first film I've seen that makes me think the white-bearded reindeer lover is an out-and-out sadist. Call Dr. Bettelheim before sending your kids to this one. (Dec. 2, 1985) G. **39, 114, 324, 502, 505, 511, 517, 539, 542, 600, 610, 634, 919, 971**

OUT OF AFRICA—(2 hr. 33 min., '85) Reviewed in this issue. PG. **10, 32, 64, 85, 109, 111, 114, 203, 206, 207, 213, 218, 304, 309, 310, 314, 316, 404, 513, 516, 524, 525, 526, 532, 534, 539, 602, 607, 609, 612, 613, 630, 633, 642, 700, 707, 710, 712, 713, 720, 723, 761, 800, 804, 805, 807, 819, 901, 905, 915, 917, 918, 931, 952, 963, 973**

RAN—(2 hr. 40 min., '85) In Japanese, English subtitles. Reviewed in this issue. R. **57**

RAONI—(1 hr. 25 min., '79) In Portuguese and Kayapo, Eng. subtitles. A documentary about the Mekronoti Indians of Brazil's Amazon jungle, whose way of life is threatened by the expanding development of white settlers. Narrated by Marlon Brando. Written and directed by Jean-Pierre Dutilleux. **1**

REVOLUTION—(2 hr. 4 min., '85) An epic drama set against the battles of the American Revolution. With Al Pacino, Donald Sutherland, and Nastassja Kinski. Written by Robert Dillon. Dir. Hugh Hudson. PG. **30, 62**

ROCKY IV—(1 hr. 31 min., '85) Sylvester Stallone, trying to top himself, has become a manically obvious pop demagogue. He's found a new superman for Rocky to fight so the noble palooka can once again enter the ring as an underdog: the 261-pound Soviet giant Drago (Dolph Lundgren), who has ferocious blue eyes, a chin like a curbstone, and hair that stands straight up. Drago is the product of Soviet genetic engineering—an inhuman killing machine. In order to lick him, Rocky trains in the Soviet Union and embraces the tundra: He tramps through snow, hitches himself to ox carts, lifts immense piles of stones. He's more purely Russian, the movie implies, than the Soviet athlete. As always, the way Stallone shoots boxing is a fake: He cuts so often, you can't really see what either fighter is doing. But Stallone is getting better at frantic crowd scenes—the one set in Las Vegas is actually witty. With Talia Shire, more wan than ever, and Burt Young, blowing garlic breath across the table. See it if you're up for a neo–Cold War cartoon. (Dec. 9, 1985) PG. **25, 32, 67, 69, 85, 104, 109, 110, 114, 201, 203, 206, 208, 211, 212, 214, 219, 301, 303, 305, 306, 307, 322, 327, 402, 507, 513, 516,**

523, 525, 533, 535, 539, 604, 607, 609, 611, 612, 614, 619, 624, 629, 637, 641, 642, 711, 713, 716, 717, 722, 754, 755, 759, 802, 815, 818, 819, 902, 905, 917, 918, 920, 931, 952, 953, 963, 965

RUNAWAY TRAIN—(1 hr. 51 min., '85) Two escaped convicts and a railroad employee riding on a runaway train try to stop it. With Jon Voight, Eric Roberts, Rebecca DeMornay, Kyle T. Heffner, John P. Ryan, T. K. Carter, and Kenneth McMillan. Screenplay by Djordje Milicevic, Paul Zindel, and Edward Bunker, based on an original screenplay by Akira Kurosawa. Dir. Andrei Konchalovsky. R. **5, 49**

SANTA CLAUS: THE MOVIE—(1 hr. 52 min., '85) Early in the movie, a $50-million super-production, bearded elves cavort up, down, and across a large wood set that looks like a California ski chalet. Up and down they go, making toys, hammering, painting, smiling, laughing. Then they stop. Then they go again. Then they . . . A bit later, in scenes that suspiciously resemble the last *Superman* movie (oh yes, the same producers), Santa rides his sleigh across the Manhattan skyline at night, scaling skyscrapers and plunging down into the valleys below. Some things you *never* get tired of. Later still, the invaluable John Lithgow shows up as a greedy capitalist, and the movie briefly shakes the tinsel out of its brains. If the uproarious and perverse Lithgow had played the white-bearded reindeer-lover himself, the picture might have amounted to something. But he didn't, and the frolicsome elves take over again. With David Huddleston and Dudley Moore. Dir. Jeannot Szwarc. (Dec. 9, 1985) PG. **20, 22, 40, 60, 68, 88, 106, 110, 113, 114, 201, 204, 206, 214, 219, 300, 302, 308, 315, 317, 319, 400, 403, 501, 507, 510, 516, 518, 524, 536, 538, 600, 607, 609, 611, 612, 613, 618, 620, 624, 632, 702, 703, 707, 710, 713, 724, 754, 765, 803, 817, 903, 920, 921, 933, 939, 956, 963**

★ **SHOAH**—(9 hr. 23 min., '85) In English and several foreign languages, Eng. subtitles. One of the greatest documentaries in the history of the cinema. Claude Lanzmann spent ten years putting together this extraordinary work about the Holocaust—a film far more original in technique, far stranger and more obsessive than early accounts had suggested. Lanzmann conducts interviews with three groups of people: Jewish survivors of the Polish death camps; former Nazis; and Polish witnesses to the catastrophe, some of whom reach levels of incomparable eloquence or stupidity. Flying brazenly in the face of common sense and convention, Lanzmann includes not a single moment of archival footage. Instead, as the horrifying testimony—the stories of people herded, stripped, gassed, burned—continues on the soundtrack, Lanzmann shows us images of the camps as they look today. Some are unchanged, but the others have been turned into idyllic meadows. The effect of this disjunction of image and words is to make one re-create the events in one's head—a technique that attains shattering power. The movie is an ongoing debate between history and disbelief; it has a kind of musical feeling for repetition, meditation, crescendo, release. *Shoah* is being shown as Part One (4 hr. 33 min., plus intermission) and Part Two (4 hr. 50 min., plus intermission). There are great things throughout the film, right to the end. (Oct. 28, 1985) **82**

SOTTO . . . SOTTO—(1 hr. 45 min., '84) In Italian, Eng. subtitles. In Lina Wertmüller's new comedy, a husband suspects his wife is becoming involved with another man, unaware that the object of his wife's affections is a woman. With Enrico Montesano, Veronica Lario, Luisa De Santis, and Massimo Wertmüller. Written by Wertmüller and Enrico Oldoini. Dir. Wertmüller. R. **11**

SPIES LIKE US—(1 hr. 44 min., '85) Chevy Chase and Dan Aykroyd star as two inept, newly-recruited American spies in this spoof of international espionage. With Steve Forrest, Donna Dixon, Bruce Davison, William Prince, Bernie Casey, and Tom Hatten. Screenplay by Aykroyd, Lowell Ganz, and Babaloo Mandel; story by Aykroyd and Dave Thomas. Dir. John Landis. PG. **23, 30, 54, 68, 85, 100, 106, 108, 113, 114, 201, 204, 206, 210, 212, 217, 219, 300, 301, 308, 315, 320, 322, 403, 405, 506, 508, 510, 524, 532, 534, 536, 539, 541, 604, 607, 609, 612, 613, 618, 624, 629, 633, 705, 707, 708, 710, 712, 714, 723, 756, 801, 810, 815, 818, 900, 903, 904, 911, 923, 936, 956, 958, 964, 974**

SUBWAY—(1 hr. 44 min., '85) In French, Eng. subtitles. A high-glitz thriller with an unlikely setting—the arcades, platforms, and tunnels of the Paris Métro. Beneath neon lights, a variety of thieves, bums, musicians, poetic fatalists, and bull artists make a life for themselves while escaping the transit police. Their leader, played by Christopher Lambert, is a daredevil ripoff artist with spiky blond hair and a child's smile. In the movie's glazed terms, he's the ultimate romantic and the last existentialist in Paris. Isabelle Adjani, a bored rich lady who makes rude remarks at dinner parties, falls for this sprite when he steals valuable papers from her house; she then sweeps into the Métro in jewels and furs, and the two have enigmatic, doomed exchanges on deserted platforms. *Subway* is too pretentious to be funny, and too silly to be stylish. With Michel Galabru. Dir. Luc Besson. (Nov. 11, 1985) R. **6**

★ **SUGARBABY**—(1 hr. 26 min., '85) In German, Eng. subtitles. A comic fable (from West Germany, of all places) about a woman who rouses herself from the dead and satisfies all her senses at once. Marianne (Marianne Sagebrecht), a hefty mortician's assistant, rides the subway to and from work, stunned with boredom, and falls into bed at night with a tray of cheese and sausages. When she spots a handsome subway driver, she sets out to ensnare him. The joke is that the driver (Eisi Gulp), a good-looking young man, acquiesces to the fat woman's designs on him. Happily, Marianne overwhelms her man with food and sex; she surrounds him with bubble baths and satin sheets. And he, in turn, doesn't mind her bulk; the expanses of her flesh become a natural part of the endless feast she serves him. He's infantilized yet still potent—a pliant, pleasing lover for a woman to indulge and spoil. If the movie had been done realistically, it might have been grotesque, but the stylized lighting scheme (purple, blue, pink, and soft green) and the minimal acting turn the material into a candied daydream. Written and directed by Percy Adlon; cinematography by Johanna Heer. (Nov. 25, 1985) **81**

TARGET—(1 hr. 57 min., '85) Director Arthur Penn brings more emotion to this spy thriller than the hackneyed script (by Howard Berk and Don Petersen) can bear. Gene Hackman is a seemingly ordinary middle-aged businessman whose son (Matt Dillon), a loutish college dropout, holds him in contempt. When mom (Gayle Hunnicutt) disappears during a Paris vacation, father and son set out to find her. Hackman, it turns out, is a retired CIA agent, and so far from being a dullard, he's actually shrewd, violent, and worldly, an adventurer who even speaks *French*. For a while, we're entertained by Hackman's displays of prowess and savoir-faire and by Dillon's openmouthed disbelief. But the two men have so many arguments, partings, and reconciliations that we grow exasperated. Penn is good at violence (there's a dandy shoot-out and chase in the Hamburg harbor), but the heavy-souled Freudian side of his temperament has never been much fun. *Target* is too farfetched and much too wet. (Nov. 25, 1985) R. **507, 631**

THE TRIP TO BOUNTIFUL—(1 hr. 46 min., '85) In 1947, a woman living in Houston with her son and daughter-in-law tries to escape her drab existence and return to Bountiful, Texas, her hometown. With Geraldine Page, John Heard, Carlin Glynn, and Rebecca De Mornay. Screenplay by Horton Foote, based on his Broadway play. Dir. Peter Masterson. PG. **57**

★ **28 UP**—(2 hr. 16 min., '84) A notable instance of documentary invention by Michael Apted. Fourteen seven-year-old English children were filmed in 1963 by a unit from Granada Television for a short entitled *7 Up*, and then filmed again in seven-year intervals for the next twenty years. The interviews are compiled in *28 Up*, and the subjects, now 28, almost all appear diminished—only one has the poetic strength he had as a child. Seeing them married and with children, one is at first relieved—they've come through—and then dismayed. Except for one saddened drifter, who is perhaps the most intelligent of the lot, they have achieved stability, but they seem tamed, defeated, beached. Only three have jobs they really care about, and the impression one gets is that England is a safer society than ours but also more constricted. The film inspires hopeless feelings of revolt. (Oct. 28, 1985) **4**

TWICE IN A LIFETIME—(1 hr. 57 min., '85) It's autumn-leaves Oscars time, but this movie doesn't really make it in the prestige sweepstakes. Gene Hackman, better than ever, is Harry, the steelworker who turns fifty and realizes that his long marriage is over. He starts an affair with a widow (Ann-Margret) he meets in a bar. His wife (Ellen Burstyn) is miserable, and the rest of his large family is upset and edgy, but without such self-renewing moves, the picture suggests, life would stop altogether. Alas, director Bud Yorkin can't escape his own longtime marriage to television. Apart from Hackman's performance, the movie is too square, too

School Violence

There's more to it than meets the eye!

The schoolyard pranks and scuffles of yesterday were usually innocent and isolated. In many schools today, these events have become commonplace and too often have escalated into serious incidents of crime and violence.

Many educators, law enforcers and lawyers, as well as government, business and community leaders have formed partnerships to reverse this trend. Through such cooperative efforts, the problems of school discipline, truancy, crime and violence are being effectively addressed.

Working together we can restore schools to safe, tranquil and productive places of learning.

Learn how you can get involved.
Write:
National School Safety Center
7311 Greenhaven Drive
Sacramento, CA 95831

NSSC

The National School Safety Center is a partnership of the U.S. Department of Justice, U.S. Department of Education and Pepperdine University.

"The Shiner" by Norman Rockwell is reprinted from *The Saturday Evening Post*. Copyright 1953 The Curtis Publishing Company.

straight-from-the-shoulder. Most of the characters aren't individuals but Aging Wife, Older Daughter, Younger Daughter, etc. These people, who are always either hugging each other or telling each other off, all have to "confront" something. In this American, problem-solving approach to drama, a devastating blow is seen as a necessary step towards regeneration. Written by Colin Welland. With Amy Madigan, Ally Sheedy, and Brian Dennehy. (Nov. 4, 1985) R. **60, 81**

UFORIA—(1 hr. 40 min., '83) A comedy about a young woman with ESP who claims to have picked up messages of spiritual salvation through her television set. With Cindy Williams, Harry Dean Stanton, and Fred Ward. Written and directed by John Binder. PG. **4**

★ **WHEN FATHER WAS AWAY ON BUSINESS**—(2 hr. 24 min., '85) In Serbo-Croatian, Eng. subtitles. Marvelous. The young Yugoslav director Emir Kusturica has a talent for earthy comedy without false heartiness; for life spilling over into every corner without indiscipline; for family partings and reunions and squabbles without sentimentality; for poetry without preciousness and lyricism without sunsets. The film is set in the years 1950–52, just after Tito broke with Stalin, a horribly confusing time when too much anti-Stalinism was an indiscretion, too little a disaster. The hero, Mesha (Miki Manojlovic), a philandering minor party official, is sent to a labor camp for two years for a stray remark. As his family carries on, everything is seen through the eyes of his younger son, a round-faced six-year-old. The movie has a tart, rueful, full-bodied savor—European humanism without apology—and a profoundly anti-tragic quality. (Oct. 21, 1985) R. **11**

★ **WHITE NIGHTS**—(2 hr. 15 min., '85) Trash redeemed by personality—and some great dancing. Mikhail Baryshnikov is Nikolai Rodchenko, the Russian defector to the West and great dancer, whose plane develops engine trouble and lands in the Soviet Union. Trapped, he falls under the control of a sinister KGB operator (Jerzy Skolimowski), who puts him together with a black American who defected the other way—Raymond Greenwood (Gregory Hines), Harlem tap dancer, Vietnam War deserter, and now Soviet people's artist stranded in Siberia. The two dancers loathe each other, but once they begin working out (in a Leningrad rehearsal studio), once they begin *moving*, Nikolai's longing for America is reinforced and Raymond's is rekindled. Dancing leads them to think of escape. It's corny, but Baryshnikov is great. He has a heavy-lidded sadness that is both an uncanny example of melancholy movie glamour and an idealized image of the exiled artist who can never be truly happy. Hines, unfortunately, doesn't have Baryshnikov's presence, and the script turns him into a whining loser. But Twyla Tharp, whose choreography makes its point about American freedom much more gracefully than the movie's anti-Soviet ragging, turns dancer's play, dancer's patter into dramatic dance numbers. With Isabella Rossellini and Geraldine Page. Dir. Taylor Hackford. (Dec. 2, 1985) PG-13. **43, 55, 104, 106, 112, 114, 201, 204, 206, 209, 217, 218, 300, 302, 307, 310, 312, 316, 318, 401, 500, 506, 509, 514, 524, 535, 537, 539, 541, 601, 607, 609, 611, 612, 618, 620, 630, 637, 640, 641, 644, 702, 703, 706, 708, 710, 725, 754, 762, 801, 808, 818, 819, 900, 905, 910, 916, 921, 938, 957, 958, 963, 968, 974**

YOUNG SHERLOCK HOLMES—(1 hr. 49 min., '85) Shot in England, this Steven Spielberg production (Barry Levinson directed, impersonally) is handsome in a standard, big-studio, British, Culver-City-on-Thames style. At a beautiful, mahogany-and-leather London school, the young Sherlock (Nicholas Rowe) and Watson (Alan Cox) meet for the first time. The two English actors are perfect. Nicholas Rowe's Sherlock already has a sense of his own destiny; he's arrogant and a bit high-pitched, but he's an appealingly gallant young man, still capable of love (the movie will explain how he became a marble-souled eunuch). Alan Cox's Watson, already tending to corpulence, exudes caution: When Holmes does something brazen, Cox's bottom lip squares off into a wall of disapproval. The two boys' companionship is quite engaging, but screenwriter Chris Columbus involves them in a mystery more Spielbergian than Sherlockian. There are hallucinogenic visions (some quite amusing), many chase scenes, flying scenes, and an underground temple sequence complete with sacrificial virgins and bald-headed goons—the episode is contemptibly similar to the one in *Indiana Jones and the Temple of Doom.* By the end of the movie, one is disgusted. *Young Sherlock* has flair, but it's hollow and imitative. With Anthony Higgins. (Dec. 16, 1985) PG-13. **25, 31, 67, 85, 103, 108, 109, 114, 201, 203, 206, 211, 213, 305, 307, 317, 318, 328, 401, 508, 513, 514, 516, 522, 524, 539, 602, 607, 609, 612, 614, 632, 641, 642, 644, 701, 705, 714, 716, 717, 723, 755, 760, 803, 814, 820, 902, 904, 911, 923, 938, 951, 955, 963, 968**

REVIVALS

ALL ABOUT EVE—(2 hr. 18 min., '50) Bette Davis has said that if she's remembered for only one movie she hopes it will be this one. It's a superb drama, witty and satiric, of the Broadway theater and its people. Joseph L. Mankiewicz won Oscars both for writing and directing it; George Sanders won one as Best Supporting Actor. **8**

ARSENIC AND OLD LACE—(1 hr. 58 min., '44) A hilarious, macabre comedy, adapted from Joseph Kesselring's hit Broadway play, about two elderly ladies in Brooklyn with a penchant for pleasantly poisoning people. With Cary Grant, Josephine Hull, Jean Adair, Raymond Massey, Peter Lorre, Jack Carson, and Priscilla Lane. Dir. Frank Capra. **969**

THE AWFUL TRUTH—(1 hr. 30 min., '37) A smart, sophisticated screwball comedy—one of the best. With Irene Dunne, Cary Grant, and Ralph Bellamy. Dir. Leo McCarey. **8**

BADLANDS—(1 hr. 34 min., '73) The remarkable writing-directing debut of Terrence Malick, who went on to make *Days of Heaven.* A stark, eerily alienated romance of a mass murderer and a very impressionable midwestern girl, well played by Martin Sheen and Sissy Spacek, virtual unknowns at the time. **9**

BONNIE AND CLYDE—(1 hr. 51 min., '67) The story of Clyde Barrow, Bonnie Parker, and their gang's bank-robbing spree in the thirties. A gripping and controversial film, with fine performances by Warren Beatty, Faye Dunaway, Gene Hackman, and Estelle Parsons. Dir. Arthur Penn. **9**

DIABOLIQUE—(1 hr. 47 min., '55) In French, Eng. subtitles. Chilling, creepy classic about a man, a wife, a mistress, and a corpse that won't lie still. A good, claustrophobic horror film, with too much sadism to be really enjoyable. With Simone Signoret. Dir. Henri-Georges Clouzot. **86**

FREAKS—(1 hr. 4 min., '32) Tod Browning's classic takes place in a circus sideshow where the so-called freaks exhibit a more human and civilized society than the "normal" people who surround them. **86**

GENTLEMEN PREFER BLONDES—(1 hr. 31 min., '53) Marilyn Monroe plays eyelash-batting Lorelei Lee, the girl with a calculating machine for a heart. Though it has little of her wit or poignancy, Anita Loos loved this version of her novel about two girlfriends—one out for a rich husband, the other for true love—and the suckers, playboys, and clowns they make short work of. Jane Russell is the friendly one. They deliver the pretty-good songs with spirit and act with the confidence of two tanks. A very enjoyable second-rate movie. Dir. Howard Hawks. **83**

GILDA—(1 hr. 50 min., '46) An amusing and sinister triangle drama with Glenn Ford and George Macready fighting for the favors of Rita Hayworth as the dazzling heroine, who at one point sings "Put the Blame on Mame" in a self-mocking, sexy way. Some critics think the romance here is really a crypto-homosexual one between the two men, so you may want to watch all the business with the walking stick. Dir. Charles Vidor. **8**

THE GRAPES OF WRATH—(2 hr. 9 min., '40) Director John Ford's adaptation of Steinbeck's novel of social injustice is a stirring epic about an enduring family. Gregg Toland's cinematography gives the film a documentary look. With Henry Fonda, Jane Darwell, John Carradine, and Charley Grapewin. **2**

THE HIDDEN FORTRESS—(2 hr. 19 min., '58) In Japanese, Eng. subtitles. The Kurosawa classic said to have influenced George Lucas in the writing of *Star Wars.* A princess of sixteenth-century Japan and her warrior general, in an attempt to restore power to her defeated clan, trick two mercenary farmers into helping them smuggle imperial gold. With Toshiro Mifune and Misa Uehara. **87**

HOLIDAY (1938)—(1 hr. 33 min.) The delightful screen adaptation of a Broadway hit play by Philip Barry, featuring one of Katharine Hepburn's peerless romantic-comedy performances. With Cary Grant and Doris Nolan. Dir. George Cukor. **8**

JANE EYRE—(1 hr. 36 min., '44) A splendid version of Charlotte Brontë's Victorian novel of love and tragedy on the Yorkshire moors. With Orson Welles, Joan Fontaine, and Peggy Ann Garner. Dir. Robert Stevenson. **2**

KING OF HEARTS—(1 hr. 40 min., '67) In French, Eng. subtitles. Philippe De Broca's film about an abandoned wartime French town taken over by asylum escapees strikes some as charming and some as unbearably sentimental. Thus it has become something of a cult classic. With Alan Bates and Geneviève Bujold. **969**

A MIDSUMMER NIGHT'S DREAM (1935)—(2 hr. 12 min.) The extraordinary effects devised by director Max Reinhardt and his camera magicians, combined with Mendelssohn's shimmering music, set the tone for this version of Shakespeare's moonstruck comedy. Among the large cast, there are some clinkers, but Mickey Rooney and James Cagney are hilarious standouts, Victor Jory and Anita Louise make Oberon and Titania nicely sexy, and by the time fairies, rustics, and young lovers get together in the Athenian wood, everyone's in the right spirit. Joe E. Brown and Cagney in the Pyranus-Thisby fiasco alone are worth the price of admission. With Olivia de Havilland, Dick Powell, and many more. Co-directed by William Dieterle. **86**

NOSFERATU THE VAMPYRE—(1 hr. 47 min., '79) In German, Eng. subtitles. Less a horror film than an extraordinarily beautiful poem of death. Dracula (Klaus Kinski), who cannot die, brings death everywhere. Not just people but the towns and landscapes are drained of life by the time he's through. Dir. Werner Herzog. **2**

101 DALMATIANS—(1 hr. 19 min., '61) Walt Disney's animated feature, a comedy-adventure about two London dogs, their human pets, and the dognapping villainess Cruella De Ville. With the voices of Rod Taylor, Ben Wright, and J. Pat O'Malley. Story by Bill Peet, based on Dodie Smith's book *The Hundred and One Dalmatians.* Dir. Wolfgang Reitherman, Hamilton S. Luske, and Clyde Geronimi. G. **20, 34, 41, 44, 84, 88, 100, 110, 112, 114, 202, 207, 208, 217, 306, 309, 313, 320, 326, 500, 505, 512, 518, 521, 524, 531, 539, 600, 606, 607, 609, 615, 628, 635, 639, 710, 714, 720, 722, 724, 763, 806, 815, 900, 903, 919, 920, 923, 936, 940, 950, 954, 962, 970, 971, 974**

REAR WINDOW—(1 hr. 52 min., '54) A Hitchcock classic. James Stewart is the photographer with the broken leg who sits at his back window spying on his neighbors across the courtyard; Grace Kelly is his fiancée, Thelma Ritter a smart working-class nurse, Wendell Corey a skeptical cop, and Raymond Burr a pitiably human murderer. The movie's restricted-point-of-view strategy is justifiably famous. Stewart's fear of his sexually aggressive girlfriend is uncannily echoed and commented on by the events across the courtyard. **83**

SUDDENLY, LAST SUMMER—(1 hr. 54 min., '59) Gore Vidal's orchidaceous rewrite of a Tennessee Williams play that was already a bit florid. It's about homosexuality, cannibalism, and frontal lobotomy. Montgomery Clift is wooden as a psychoanalyst, but Elizabeth Taylor is so beautiful it doesn't matter that she isn't very good. Katharine Hepburn is the tremulous villain. Dir. Joseph L. Mankiewicz. **8**

SUNSET BOULEVARD—(1 hr. 50 min., '50) Gloria Swanson gives her finest performance in this mordant, cynical story of a silent-film star trying to make a comeback. With William Holden as a kept man, Erich von Stroheim, and Nancy Olson. Dir. Billy Wilder. **8**

THAT OBSCURE OBJECT OF DESIRE—(1 hr. 40 min., '77) In French, Eng. subtitles. A funny, charming, playfully mysterious comedy that comments on the precarious state of the world. A bourgeois gentleman in Spain pursues an elusive, tantalizing woman (played by two actresses interchangeably—you have to see the picture to get the joke). With Fernando Rey, Carole Bouquet, and Angela Molina. Dir. Luis Buñuel. **8, 9**

VERTIGO—(2 hr., '58) An elaborate and lugubrious Hitchcock thriller, his most impassioned and consciously artful work. James Stewart is the ex-police detective suffering from a fear of heights, and Kim Novak is the classy woman he tails and falls in love with. The sensual Novak, inept but touching, also plays the coarse-talking shopgirl the hero tries to refashion into the image of the first woman. The movie becomes a solemnly fantastic study of fetishism—the drama of a man who has to embrace craziness in order to be sexually aroused. With Barbara Bel Geddes. **83**

WUTHERING HEIGHTS (1939)—(1 hr. 43 min.) A classic, hauntingly lovely film adaptation of Emily Brontë's gothic romance set in Yorkshire. With Merle Oberon, Laurence Olivier, and Geraldine Fitzgerald. Dir. William Wyler. **2**

THEATER LISTINGS

Many Broadway theaters will accept ticket orders on major credit cards by telephone.

● Running more than a year.
● ● Running more than two years.
IRLS Infra-Red Listening System; $2 rental fee.

HALF-PRICE TICKETS AVAILABLE DAY OF PERFORMANCE, for Broadway and Off Broadway shows, at Times Square Theatre Center, Broadway at 47th Street (354-5800) & Lower Manhattan Theatre Center, No. 2 World Trade Center (354-5800), & in Brooklyn at Borough Hall Park (718-625-5015).

Performance length is approximate; changes are frequent; phone theater for exact time.

BROADWAY

Previews and Openings

Wednesday, January 1

CORPSE!—Keith Baxter and Milo O'Shea star in a murder mystery, by Gerald Moon, about an unemployed actor who plots to murder his wealthy twin and assume his identity; directed by John Tillinger, and featuring Pauline Flanagan and Scott LaFeber. Tues.-Thurs. at 8, Wed. at 2, $20–$30, Sat. at 2 p.m. & Sun. at 3 p.m., $25 to $35; Fri. and Sat. at 8, $27.50 to $37.50. Previewing now prior to a 1/5 opening. **Helen Hayes Theatre,** 240 West 44th Street (944-9450). 2 hr. 20 min. All major credit cards.

Now Playing

AS IS—William Hoffman's touching play about a gay couple's attempts to come to terms with the threat to life posed by the frightening AIDS crisis; directed by Marshall Mason. Featured in the cast are Jonathan Hadary, Jonathan Hogan, Ken Kliban, Lily Knight, Claris Erickson, and Lou Liberatore. The acting is remarkable, as are the decor, lighting, and costumes. Mon. thru Sat. at 8 p.m., $25 to $35; Wed. and Sat. at 2 p.m., $20 to $30; thru 1/4. **Lyceum Theatre,** 149 West 45th Street (239-6200). 1 hr. 30 min. All major credit cards. **IRLS**

BENEFACTORS—Sam Waterston, Glenn Close, Mary Beth Hurt, and Simon Jones star in Michael (*Noises Off*) Frayn's play which takes place in the 1960s in London, and is about two couples who turn a neighborly relationship into a bitter rivalry; directed by Michael Blakemore. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $30–$37.50; Fri. & Sat. at 8, $32.50–$40; Wed. at 2, $27.50 to $35. **Brooks Atkinson,** 256 W. 47th St. (245-3430). 2 hr. All major credit cards.

BIG RIVER—The Tony Awards–winning musical play, based on Mark Twain's *The Adventures of Huckleberry Finn,* with book by William Hauptman, music and lyrics by Roger Miller, is directed by Des McAnuff. Featured in the cast are Susan Browning, Franz Jones, Clint Allen, Andi Henig, Jennifer Leigh Warren, Bob Gunton, Ron Richardson, Daniel Jenkins, and Aramis Estevez. There are enjoyable performances, masterly sets, and rhythmic direction. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $36 to $45; Wed. at 2 p.m., $32 to $40. **Eugene O'Neill Theatre,** 230 West 49th Street (246-0220). 2 hr. 35 min. All major credit cards. **IRLS**

BILOXI BLUES—William Ragsdale is now the star of Neil Simon's sequel to *Brighton Beach Memoirs;* directed by Gene Saks. It takes place in Biloxi, Miss., where Eugene, now in the service, is stationed during the '40s. Featured in the cast are Randall Edwards, Mark Nelson, Penelope Ann Miller, Jim Fyfe, Mark McDermott, James Anthony Shanta, Geoffrey Sharp, and Jamey Sheridan. The whole production is great—the staging, the scenery, the costumes, the lighting, *and* the stunning ensemble acting. Mon. thru Sat. at 8 p.m., Sat. at 2 p.m., $20 to $37.50; Wed. at 2 p.m., $20 to $35. **Neil Simon,** 250 W. 52nd St. (757-8646). 2 hr. 40 min. Major credit cards. **IRLS**

BLOOD KNOT—Revival of Athol Fugard's famous 1960 play, directed by the author and starring him and Zakes Mokae. It's set in a one-room shack in a South African ghetto and tells of two brothers, one light-skinned and "passing," the other darker, representing the country's racial tensions. Tues. thru Thurs. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $20 to $32.50; Fri. and Sat. at 8 p.m., $25 to $35, Wed. at 2 p.m., $15 to $30. **John Golden,** 252 West 45th Street (239-6200). 2 hr. 30 min. All major credit cards. **IRLS**

BRIGHTON BEACH MEMOIRS—Nicholas Strouse stars as Eugene in a comedy/drama by Neil Simon that deals with two families and their struggles during the Depression when they are forced to live together in a small house in Brooklyn; with Verna Bloom, Jennifer Blanc, Dick Latessa, Dorothy Holland, Wendy Gazelle, and Peter Birkenhead. Gene Saks has directed adroitly and vivaciously; Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $25 to $35; Wed. at 2 p.m., $22 to $32. **46th Street Theatre,** 226 West 46th Street (221-1211). 2 hr. 40 min. All major credit cards. ● ● **IRLS**

LA CAGE AUX FOLLES—Steeve Arlen and Walter Charles star in a musical comedy set in the south of France, based on the French stage comedy by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. The show is a blend of drag-queen spectacle and domestic tenderness and a quietly moving love story, with glorious sets and costumes. Mon. thru Sat. at 8 p.m., Sat. at 2 p.m., $37.50 to $47.50; Wed. at 2 p.m., $32.50 to $42.50; some balcony seats sell at $10 at each performance. **Palace Theatre,** Broadway and 47th Street (757-2626). 2 hr. 40 min. All major credit cards. ● ● **IRLS**

CATS—The London musical plays here with a cast of 23 talented American "cats," and is based on T. S. Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. Splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction; there's almost too much dazzlement here. Mon. thru Sat. at 8 p.m., Sat. at 2 p.m., $30 to $45; Wed. at 2 p.m., $25 to $40. **Winter Garden Theatre,** Broadway and 50th Street (239-6200). 2 hr. 45 min. All major credit cards. ● ● **IRLS**

A CHORUS LINE—Every generation needs its own backstage legend, and here's a worthy descendant of the early great film classics. Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m.; $30 to $45. **Shubert Theater,** 225 West 44th Street (239-6200). 2 hr. 10 min. All major credit cards. ● ●

DOUBLES—Keir Dullea, Cliff Gorman, Robert Reed, and Charles Repole are the new stars who are in the process of keeping the ball flying in David Wiltse's cleverly molded and orchestrated play, described as a comedy about male friendship and male "mid-life crises"; directed by Morton Da Costa. Mon. thru Sat. at 8 p.m., Sat. at 2 p.m.; $30 to $35; Wed. at 2, $15 to $30. **Ritz Theatre,** 225 West 48th Street (582-4022). 2 hr. 10 min. All major credit cards.

42ND STREET—Louise Troy, Jamie Ross, Clare Leach, Peggy Cass, and Lee Roy Reams star in a musical based on the novel by Bradford Ropes which was made into the 1933 film. Clear? Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion; the book is by Michael Stewart and Mark Bramble; the music and lyrics are by Harry Warren and Al Dubin. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m.; $27.50 to $45; Wed. at 2 p.m.; $20 to $35. **Majestic Theatre,** 247 W. 44th St. (239-6200). 2 hr. 15 min. ● ● **IRLS**

HAY FEVER—Rosemary Harris stars in a revival of Noël Coward's comedy about an egocentric actress; directed by Brian Murray. Featured in the cast are Roy Dotrice, Mia Dillon, Campbell Scott, Robert Joy, Barbara Bryne, Charles Kimbrough, Deborah Rush, and Carolyn Seymour. Mon. thru Sat. at 8 p.m., $30 to $35; Wed. and Sat. at 2 p.m., $25 to $30. **Music Box,** 239 W. 45th St. (246-4636). 2 hr. 15 min. **IRLS**

I'M NOT RAPPAPORT—Judd Hirsch and Cleavon Little star in Herb (*A Thousand Clowns*) Gardner's comedy, set in and around Central Park, focusing on the life-affirming relationship between two youthful old-timers; directed by Dan Sullivan. Tues. thru Fri. at 8 p.m., $27.50 and $32.50; Sat. at 8 p.m., $30 and $35; Wed. and Sat. at 2 p.m., Sun. at 3 p.m. $25 and $30. **Booth Theatre,** 222 West 45th Street (239-6200). 2 hr. 15 min. All major credit cards. **IRLS**

JERRY'S GIRLS—Dorothy Loudon, Leslie Uggams, and Chita Rivera star in a revue featuring songs by Jerry Herman culled from his many shows; directed by Larry Alford. It's an all-female show with seven back-up singers and dancers. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $25–$39.50; Wed. at 2 p.m., $20–$35. **St. James Theatre,** 246 West 44th Street (398-0280). 2 hrs. All major credit cards. **IRLS**

THE MYSTERY OF EDWIN DROOD—Betty Buckley, Cleo Laine, and George Rose star in Rupert Holmes's musical (suggested by Charles Dickens's unfinished novel), which has the idea of letting each night's audience complete what Dickens was unable to do; directed by Wilford Leach. With Patti Cohenour and Howard McGillin. The pleasure of the Central Park version is duplicated here where the indoor version proves as frisky as the al fresco original, and the Victorian music-hall atmosphere is even more persuasive in a red-plush setting. Tues. thru Sat. at 8 p.m., Wed. & Sat. at 2, Sun. at 3. All perf. except Wed. at 2 ($25 & $35) are $35 & $45. **Imperial Theater,** 249 W. 45th St. (239-6200). 2 hr. 15 min. All major credit cards. **IRLS**

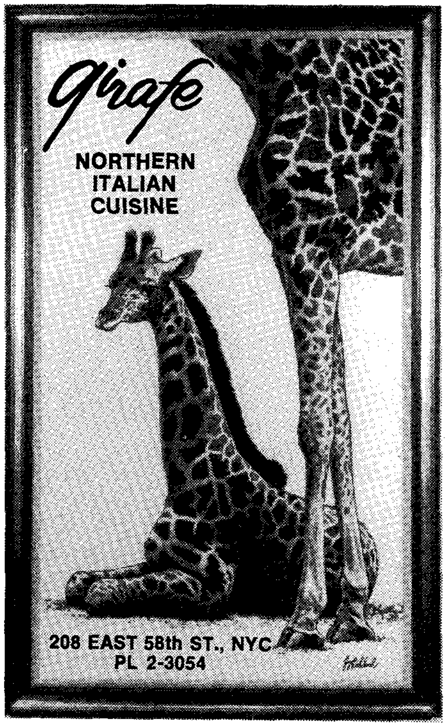
THE ODD COUPLE—Brenda Vaccaro plays the untidy one and Sally Struthers the meticulous one in a revision of the Neil Simon comedy about two ill-matched friends who share an apartment; directed by Gene Saks; with Mary Louise Wilson, Lewis J. Stadlen, Jenny O'Hara, Kathleen Doyle, Tony Shalhoub, Marilyn Cooper. Tues. thru Sat. at 8 p.m., $27.50 to $37.50; Sat. at 2 p.m., Sun. at 3 p.m., $25 to $35; Wed. at 2 p.m.; $20 to $30. **Broadhurst,** 235 West 44th Street (239-6200). 2 hr. 10 min. All major credit cards. **IRLS**

OH! CALCUTTA!—Long-running erotic revue, with sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen, et al. Mon.–Fri. at 8, Sat. at 7 & 9:30, Sun. at 3 & 7; $30–$45. **Edison,** 240 W. 47th St. (302-2302). 2 hr. 10 min. ● ●

THE ROBERT KLEIN SHOW—The actor-comedian appears in a holiday engagement, with guest Kenny Rankin. Mon.–Fri. at 8, Sat. at 7 & 10; $25; thru 1/4. **Circle in the Square,** 50th St. west of Bdway (239-6200).

THE SEARCH FOR SIGNS OF INTELLIGENT LIFE IN THE UNIVERSE—*A Cozmic Soup Opera.* Lily Tomlin in a solo theatre piece written and directed by Jane Wagner. She is certainly a gifted comedienne, and in her writer she has one who fits her range and requirements to a T. Tues. at 8 p.m., Wed. at 2 and 8 p.m., Thurs. at 8 p.m., $10 to $27.50; Fri. at 7 and 10 p.m., $17.50 to $32.50; Sat. at 2 p.m., $15 to $30; Sat. at 8 p.m., $20 to $35. **Plymouth Theatre,** 236 West 45th Street (239-6200). 2 hr. 30 min. All major credit cards. **IRLS**

SINGIN' IN THE RAIN—Don Correia stars in an adaptation of the M-G-M film, with book by Betty Comden and Adolph Green, based on their original screenplay;


Girafe
NORTHERN
ITALIAN
CUISINE
208 EAST 58th ST., NYC
PL 2-3054

Mocca Royale
AUTHENTIC
HUNGARIAN CUISINE
Romantic Gypsy Music
with Strolling Violinists
Open 5:30 P.M. to 2 A.M.
Closed Mondays • Credit Cards
1584 SECOND AVE., (AT 82nd ST.),
NYC TEL: 737-2322

IROHA
Japanese Specialties
Cooked At Your Table
Sushi Bar
Lunch • Dinner • Cocktails • Open 7 Days
142 W. 49th St. Bet. 6th & 7th Ave.
N.Y.C. Tel. 398-9049

Villa Bianca
NORTHERN
ITALIAN
& CONTINENTAL CUISINE
Flushing: 168th St
& Northern Blvd.
FL 3-7065
Little Neck: 251-17
Northern Blvd.
631-5666

American Cuisine in a Lakeside Setting
THE BOATHOUSE
Cafe
Luncheon
Dinner
Private Parties
Inside Central Park
Near 72nd St. and 5th Ave.
Free Trolley Bus Service 517-CAFE

OUTSTANDING CUISINE ★ FRESH SEAFOOD IS OUR SPECIALTY
The Yankee Clipper
Historical Location
170 John Street
(CORNER OF JOHN AND
SOUTH STREET)
Reservations:
(212) 344-5959
OPEN SEVEN DAYS
MAJOR CREDIT CARDS ACCEPTED
LUNCH ★ DINNER ★ COCKTAILS ★ PRIVATE PARTIES FROM 25 TO 125

THEATER

MIRROR REPERTORY THEATRE—William Saroyan's *The Time of Your Life,* directed by Peter Mark Schifter, featuring Mason Adams, Tovah Feldshuh, Elizabeth Franz. In repertory with Gorky's *Children of the Sun,* directed by Tom Brennan, featuring Elizabeth Franz and Michael Moriarty. Call theatre for specifics. **Saint Peter's Church,** 619 Lexington Ave. (223-6440).

music and lyrics by Nacio Herb Brown and Arthur Freed; directed and choreographed by Twyla Tharp; with Mary D'Arcy, Faye Grant, and Peter Slutsker. Mon. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., $37.50–$45; Wed. at 2 p.m., $27.50–$35. **Gershwin Theatre,** 51st Street West of Broadway (586-6510). 2 hr. 20 min. All major credit cards. **IRLS**

SONG & DANCE—Bernadette Peters stars and shines as a young English girl on her own in America; music by Andrew Lloyd Webber, lyrics by Don Black; directed by Richard Maltby Jr.; choreographed by Peter Martins. With Victor Barbee (who replaces Christopher d'Amboise as of 1/6), Buddy Balough, Gregg Burge, Denise Faye, Gregory Mitchell, Scott Wise, Cynthia Onrubia, Charlotte d'Amboise, and Mary Ellen Stuart. Mon. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., $35 to $45; Wed. at 2 p.m., $27.50 to $37.50. **Royale Theatre,** 242 West 45th Street (239-6200). 2 hr. 30 min. All major credit cards. **IRLS**

TANGO ARGENTINO—Conceived and directed by Claudio Segovia and Hector Orezzoli, with sexy and provocative choreography by Juan Carlos Copes, a dance musical featuring thirty of Argentina's most renowned dancers, singers, and musicians. It was lauded by critics, cheered by audiences, had a sold-out week at City Center, all of which practically guaranteed this Broadway presentation. Tues. thru Thurs. at 8 p.m., $27.50 to $37.50; Sun. at 3 and 7:30 p.m., $27.50 to $37.50; Fri. and Sat. at 8 p.m., $30 to $40; Sat. at 2 p.m., $25 to $35. **Mark Hellinger Theatre,** 247 West 51st Street (757-7064). 2 hr. 15 min. Major credit cards.

WIND IN THE WILLOWS—A musical, based on Kenneth Grahame's 1908 classic, by Jane Iredale, William Perry, and Roger McGough; directed by Edward Berkeley. Story transports us to the world of the riverbank where animals are human and life depends on friendship, loyalty, and love. Featured in the cast are P. J. Benjamin, Donna Drake, Vicki Lewis, Irving Barnes, John Carrafa, David Carroll, and Nathan Lane. at 8 p.m., Wed. and Sat. at 2 p.m., Sun. at 3 p.m.; $20–$45. **Nederlander,** 208 West 41st Street (921-8000). 2 hrs. 10 min. All major credit cards. **IRLS**

OFF BROADWAY

AND THEY DANCE REAL SLOW IN JACKSON—Jim Leonard Jr.'s drama, directed by David Kerry Heefner, is set in a small Indiana town. Susan Wands stars as a young woman confined to a wheelchair. Featured in the cast are Dorothy Lancaster, J. R. Horne, Mary Lou Rosato, David Manis, Linda Kampley, Michael Countryman. Wed.–Sat. at 8, Sun. at 3 & 7, $13–$15. **Hudson Guild Theatre,** 441 West 26th Street (760-9810).

AUNT DAN AND LEMON—Wallace Shawn's play examines the relationship between a charismatic woman and a sickly child; directed by Max Stafford-Clark, and starring Linda Hunt and Kathryn Pogson; in a Royal Court Theatre production. Featured in the cast are Linda Bassett, Wallace Shawn, Mario Arrambide, Lynsey Baxter, Larry Pine. Tues. thru Sat. at 8 p.m., Sat. & Sun. at 3; $20–$25; thru 1/26. **Public/Martinson,** 425 Lafayette St. (598-7150). **IRLS**

BROOME STREET, AMERICA—The Yiddish-language premiere of Sylvia Regan's saga, with music, of a Jewish immigrant family on the Lower East Side during the first two decades of the century; adapted and translated by Miriam Kressyn. Featured in the cast are Jack Rechtzeit, Zypora Spaisman, Raquel Yossiffon, Betty Silberman, Miriam Gordon, and Menachem Bazian; directed by Roger Sullivan. Sat. at 8:30 p.m., Sun. at 2 and 5:30 p.m.; $10 to $14; thru April. **Folksbiene Theatre,** 123 East 55th Street (755-2231).

CURSE OF THE STARVING CLASS—Margo Martindale and Eddie Jones star in Sam Shepard's play about the dissolution of an American family; directed by Robin Lynn Smith. Featured in the cast are Bradley Whitford, Karen Tull, James Gleason, Dan Patrick Brady, Stephen Bradbury, and Jude Ciccolella. Tues.–Sat. at 8, Sat. at 2:30, Sun. at 3 & 7:30; $22–$26. **The 890 Theater,** Broadway at 19th Street (533-8834).

DAMES AT SEA—Revival of the work that spoofed the early Hollywood musicals, about a girl who takes a bus to Broadway full of hopes; music by Jim Wise, book & lyrics by George Haimsohn & Robin Miller; directed & choreographed by Neal Kenyon. Tues thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m., and Sun. a 3 p.m.; $26 to $34. **Lamb's Theatre,** 130 West 44t Street (997-1780).

THE FANTASTICKS—A musical fable in its 26th yea which has spawned in its time plenty of talent for of and on Broadway. Tues. thru Fri. at 8 p.m., Sat. at and 10 p.m., Sun. at 3 and 7:30 p.m.; $22–$26. **Sulli van St. Theater,** 181 Sullivan Street (674-3838). ● ●

THE FOREIGNER—Jack Gilpin has the title role in Larr Shue's comedy about a shy Englishman who pretend not to understand English in order to preserve his privacy; directed by Jerry Zaks. Featured in the cast ar Kathleen Claypool, Ian Stuart, Alan Brooks, Christopher Curry, Breon Gorman, and Rick Lawless. Tues. thru Fri. at 8 p.m., Sun. at 3 and 7 p.m., Sat. at 7 and 10 p.m.; $21 to $24.50. **Astor Place Theatre,** 434 Lafayette Street (254-4370). ●

GERTRUDE STEIN AND A COMPANION—Jan Miner and Marian Seldes star in the title roles of this play by Win Wells, directed by Ira Cirker. Tues. thru Fri. at 8, Sat. at 7 and 10 p.m., Sun at 3 and 7:30 p.m.; $19.50 to $24.50 (preview prices thru 1/8 are $10 to $12.50). **Lucille Lortel,** 121 Christopher St. (924-8782).

THE GOLDEN LAND—Musical by Zalmen Mlotek and Moishe Rosenfeld, directed by Jacques Levy and choreographed by Donald Saddler, is a selection of over 40 songs and scenes of the Jewish immigrant experience beginning at Ellis Island. Wed. thru Sat. at 8 p.m., Wed. and Sat. at 2:30, Sun. at 1 and 5 p.m., Wed. at 2:30 p.m.; $18 to $29.50. **Second Avenue Theatre,** 12th Street and Second Avenue (674-1460).

THE IMPORTANCE OF BEING EARNEST—Dina Merrill stars in a revival of the 1895 Oscar Wilde comedy; directed by Philip Campanella. Featured in the cast are A. D. Cover, William Denis, Carmella Ross, Robert North, Cherry Jones, Samuel Maupin, Anthony Fusco, and Cynthia Dozier. Tues. thru Sat. at 8 p.m. Wed. and Sat. at 2:30 p.m. and Sun. at 3 p.m.; $20 to $27.50. **Samuel Beckett Theatre,** 410 West 42nd Street (594-2826).

INSIDE OUT—James Van Lare's drama involving a woman, two men, and the bond that brings them together; with John Kudan, Adam Oliensis, and Jo Anna Rush; directed by the author. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $19.50. **Players Theatre,** 115 MacDougal Street (254-5076).

IN THE BOOM BOOM ROOM—Liz McDonald stars in David Rabe's rewritten version of a victimized go-go-dancer searching for a definition of her self-worth; directed by Jerrold Brody. Featured in the cast are Leslie Thompson, Deeny Levy, Polly O'Malley, Valerie Hawk, Dan Hutchinson, Kim Waltman, Marie Wallace, Ron August, Michael Farris-Manetta, Victor D'Altorio, and Curt Rayvis. Wed. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m., Sun. at 3 p.m.; $15. **South Street Theatre,** 424 West 42nd Street (279-4200).

JONIN'—Gerard Brown's comedy/drama, set in a black college fraternity house, centers on a tight-knit group of Omega frat brothers; directed by Andre Robinson Jr. Featured in the cast: Mark Vaughn, Jerome Preston Bates, John Canada Terrell, Carla Brothers, Timothy Simonson, Gregory Holtz Sr., Eric Payne, Jaime Perry, and Eriq LaSalle. Tues. thru Sun. at 8 p.m., Sat. and Sun. at 3 p.m.; $20 and $25. **Public/LuEsther Hall,** 425 Lafayette Street (598-7150). **IRLS**

A LIE OF THE MIND—Play, written and directed by Sam Shepard, about two typical Shepard families. It takes place in California and Montana. Aidan Quinn, Harvey Keitel, Geraldine Page, Karen Young, James Gammon, Will Patton, Ann Wedgeworth, Amanda Plummer, and the Red Clay Ramblers, are all involved. There are many effective lines here, and the author has directed a potent cast with energy and intricacy. Tues.–Sat. at 8, Sun. at 3 & 8, $25–$35. **Promenade,** 76th Street & Broadway (580-1313).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult film classic, this funny play, now in its fourth year, is set in a shop run by a botanical genius with a flair for experimentation; music by Alan Menken, book and lyrics by Howard Ashman. A man-eating plant stars, enacted kinetically by Lynn Hippen, vocally by Ron Taylor; with Suzanne Douglas and Louise Robinson. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 2 and 5 p.m.; $27.50 to $35. **Orpheum Theatre,** 126 2nd Ave. (477-2477). ● ●

MAMMA I WANT TO SING—Desiree Coleman and Doris Troy co-star in a wonderfully rewarding gospel musical, by Vi Higginsen (who narrates) and Kenneth Wydro, about a woman in the church choir who dreams of becoming a pop singer. Wed. & Thurs. at 8 p.m.

(all seats for these perfs. $10); Fri. at 8 p.m., Sat. at 11 a.m., then at 2, 5 and 8 p.m.; Sun. at 2 and 5 p.m.; $20 to $25. **Heckscher Theatre,** Fifth Avenue at 104th Street (534-2804). ● ●

MAYOR—Lenny Wolpe stars in a musical based on the book by Mayor Koch; by Charles Strouse & Warren Leight; directed by Jeffrey Moss. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7; $25–$30. **Latin Quarter,** 200 West 48th Street (586-3905).

MRS. WARREN'S PROFESSION— Uta Hagen stars in the title role of George Bernard Shaw's 1893 tale of a girl (Pamela Reed) who discovers her education was financed by her mother's earnings from a chain of European brothels; directed by John Madden. With Harris Yulin, William Converse-Roberts, Gordon Sterne, and George Morfogen. $18 to $27; thru 1/12. **Roundabout Theatre,** 100 East 17th Street (420-1883).

THE NORMAL HEART—Larry Kramer's timely play spans the period from 1981–84 during which years the incidence of AIDS in this country had escalated to epidemic proportions; directed by Michael Lindsay-Hogg. Featured in the cast are Stephen Rowe, Malcolm Groome, Donald Berman, Patricia Hodges, William McNulty, Malcolm Smith, Tom Mardirosian, and Jack Kenny. Tues. thru Sun. at 8 p.m., Sat. and Sun at 3 p.m.; $20 and $25. **Public/Anspacher Theater,** 425 Lafayette St. (598-7150). **IRLS**

NUNSENSE—Dan Goggin's musical misadventures of five nuns, from the order of the Little Sisters of Hoboken, attempting to stage a talent show to raise money; directed by the author. The cast features Christine Anderson, Suzi Winson, Vicki Belmonte, Semina de Laurentis, and Marilyn Farina. Tues.–Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $22.50–$25. **Cherry Lane Theatre,** 38 Commerce Street (989-2020).

ORPHANS—Lyle Kessler's story of two brothers and the stranger who enters their home and subtly takes over their lives; inventively and energetically directed by Gary Sinise; with Gary Cole, Corey Parker, William Wise. Tues.–Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $20–$24. **Westside Arts,** 407 W. 43rd (541-8394).

PENN AND TELLER—Talented stand-up artists in an uproarious carnival-sideshow-type entertainment, supervised by Art Wolff, do a few cool things. Wed. thru Fri. at 8, Sat. at 3, 7 & 10, Sun. at 3 & 7; $20–$24. **Westside Arts,** 407 West 43rd Street (541-8394).

PERSONALS—Musical revue about people searching for companionship, sex, etc., in the classifieds; story by David Crane, Seth Friedman, Marta Kauffman, and music by nine composers & lyricists; directed by Paul Lazarus. Featured in the cast are Trey Wilson, Jason Alexander, Nancy Opel, Laura Dean, Jeff Keller, and Dee Hoty. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $22.50–$29.50. **Minetta Lane Theater,** 18 Minetta Lane (420-8000).

PLAY IT AGAIN, SAM—Woody Allen's play, directed by Jack Melanos, with Mare Kenney, Jacqueline Rowen, Neal Arluck, Gary Richards, Wendy Makkena, and John Raymond. Tues. thru Sat. at 8 p.m., Sat. and Sun. at 3 p.m.; $12 to $15. **Apple Corps Theatre,** 336 West 20th Street (929-2955).

SWEET WILL—Shakespeare's sonnets are set to song in Australian playwright Lance Mulcahy's musical revue which encompasses country and western styles, jazz, gospel, reggae, and island calypso. With Stephanie Cotsirilos, Stephen Lehew, Roslyn Burrough, and Keith Amos; directed by John Olon. Tues. thru Thurs. at 8 p.m., Sun. at 5 p.m., Fri. and Sat. at 7:30 and 9:30 p.m.; $19 to $24. **New Silver Lining Theatre,** 349 West 46th Street (315-1049).

TO WHOM IT MAY CONCERN—A musical celebration by Carol Hall, directed by Geraldine Fitzgerald, wherein members of a congregation reveal their thoughts during a church service. Featured in the cast are Dylan Baker, Gretchen Cryer, Al DeCristo, Louise Edeiken, Becky Gelke, George Gerdes, William Hardy, Michael Hirsch, Kecia Lewis-Evans, Jennifer Naimo. Mon. at 8 p.m., Wed. at 2 and 8 p.m., Fri. and Sat. at 7 and 10 p.m., Sun. at 7 p.m.; $16 & $18. **St. Stephen's Church Theatre,** 122 West 69th Street (944-9300).

VAMPIRE LESBIANS OF SODOM—Charles Busch's play, with *Sleeping Beauty or Coma,* both directed by Kenneth Elliott. Featured in the cast are the author, the director, and Tom Aulino, Theresa Marlowe, Robert Carey, Arnie Kolodner, and Meghan Robinson. In repertory with *Times Square Angel,* running thru 1/5, also by Busch. It's a charming Christmas fantasy about a tough Irish chanteuse who is sent an angel to help change her wanton ways. Tues. thru Fri. at 8, Sat. at 7 & 10, Sun. at 3 and 7 p.m; $20–$22.50. **Provincetown Theatre,** 133 Macdougal Street (477-5048).

WHAT'S A NICE COUNTRY LIKE YOU... DOING IN A STATE LIKE THIS?—Topical musical revue, by Ira Gasman and Cary Hoffman, directed by Suzanne Hoffman, that spoofs the politics and social concerns of America today. Tues.–Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7; $15–$17.50. **Actors Playhouse,** 100 Seventh Avenue South (691-6226).

THEATER COMPANIES

AMERICAN JEWISH THEATRE—Israel Horovitz's *Today I Am a Fountain Pen,* Part I of a trilogy telling of a family in Canada in the early years of W. W. II; directed by Stephen Zuckerman, starring Marcia Jean Kurtz, Sam Schacht, and Josh Blake. Tues., Wed., Thurs., Sat. at 8 p.m., Sun. at 2 & 7 p.m.; $18.50; thru 1/26. **92nd Street Y,** 1395 Lexington Ave. (831-8603).

CHICAGO CITY LIMITS—*Current Jam,* improvisational revue, plus audience participation. Wed. & Thurs. at 8:30, Fri. & Sat. at 8 & 10:30; $10 to $12.50. **Theater,** 351 East 74th Street (772-8707).

CIRCLE REPERTORY COMPANY—Nancy Donohue's *The Beach House,* comedy about a female law student and a divorced doctor who live in a seaside house; directed by Melvin Bernhardt. With Swoosie Kurtz, George Grizzard, Robert Leonard. Tues. thru Sat. at 8 p.m., Sun. at 7:30, Sat. at 2 p.m., Sun. at 3 p.m.; thru 1/26. **Circle Repertory,** 99 7th Ave. So. (924-7100).

CITY STAGE COMPANY—Henrik Ibsen's *Brand,* his most poetic work and easily his most spiritually unsettling one, about an uncompromising pastor, played by Robert Stattel, with Erika Petersen as his wife; directed by Craig D. Kinzer. It's a joy to see it finally mounted here. Tues.–Sat. at 8, Sun. at 3 & 7; $18. Alternates with *Frankenstein,* adapted by Laurence Maslon, directed by Craig Kinzer. Tom Spackman plays Victor Frankenstein, and Patrick Egan is the Creature. Phone for specifics. **Theatre,** 136 E. 13th St. (677-4210).

FIRST AMENDMENT—Audience-suggestion improvisations and revue. Fri. and Sat. at 8:30 and 10:30 p.m.; $10. **First Amendment,** 2 Bond St. (473-1472).

FOURTH WALL—Revues and improvisational skits: *From Left Field,* by Joan Harvey, with music by John Amato. Fri. and Sat. at 8 p.m. Also, *It Only Hurts When I Vote,* Thurs. and Sun. at 8 p.m.; $7. **Fourth Wall Theatre,** 79 East 4th Street (254-5060).

JEWISH REPERTORY THEATRE—Lilia Skala stars in *The Shop on Main Street,* a musical based on Ladislav Grosman's novel, set in Hitler's puppet state of Slovakia in 1942, about an elderly Jewish widow and a sympathetic carpenter assigned to "aryanize" her shop. Featured in the cast are Gregg Edelman, Larry Weber, Nancy Callman, Chuck Brown, Olga Talyn, and Ken Kantor. Tues., Wed., and Sat. at 8 p.m., Sun. at 2 and 7; $15 to $18. **Theatre,** 344 E. 14th St. (674-7200).

LINCOLN CENTER THEATER COMPANY—David Mamet's double bill: *Prairie du Chien* and *The Shawl,* both directed by Gregory Mosher. With Lindsay Crouse, Jimmie Ray Weeks, and Jerry Stiller. Call for dates. **Mitzi E. Newhouse,** 150 W. 65th St. (239-6200).

LA MAMA, E.T.C.—*Cotton Club—Gala,* Ellen Stewart's recreation of the famed Harlem nightspot of yesteryear, starring Sheila Dabney and Andre de Shields, who are backed by a line of eight chorus girls. Mon. thru Sun. at 9:30 p.m.; $25. **La Mama, E.T.C.Theatre,** 74 A East 4th Street (475-7710).

MANHATTAN PUNCH LINE—Annual festival of one-act comedies, featuring ten new playwrights and featuring ten new one-acters, presented over two evenings in repertory. Performance schedules vary; call for specific dates; $8; thru 1/5. **INTAR Theatre,** 420 West 42nd Street, third floor (279-4200).

MANHATTAN THEATRE CLUB—Terrence McNally's *It's Only a Play,* directed by John Tillinger. Featured in the cast are Christine Baranski, James Coco, and Joanna Gleason. Tues. thru Sun. at 8 p.m.; Sat. and Sun. at 2:30 p.m.; $21 to $26; thru 1/19. **Space at City Center,** 131 West 55th Street (246-8989).

MIRROR REPERTORY THEATRE—William Saroyan's *The Time of Your Life,* directed by Peter Mark Schifter, featuring Mason Adams, Tovah Feldshuh, Elizabeth Franz. In repertory with Gorky's *Children of the Sun,* directed by Tom Brennan, featuring Elizabeth Franz and Michael Moriarty. Call theatre for specifics. **Saint Peter's Church,** 619 Lexington Ave. (223-6440).

NEGRO ENSEMBLE COMPANY—Samm-Art Williams's *Eyes of the American;* directed by Walter Dallas. Play is about politics, corruption, and deceit on a Caribbean island. With Eugene Lee, Graham Brown, and Seret Scott. Tues. thru Fri. at 8 p.m., Sat. at 3 and 8:30 p.m.,

This Sunday, test your will power against our brunch buffet.

From 11:30 to 3 every Sunday at the Barclay Restaurant, it's your will power versus over 100 hot and cold items and omelettes made before your eyes. Accompanying the contest: live piano music. A word of warning: our brunch usually wins.

INTER-CONTINENTAL NEW YORK

HOTEL INTER•CONTINENTAL
NEW YORK

111 East 48th Street, east of Park Avenue.
For reservations, call 212-421-0836.

30 years of Classic French Cuisine
CAFE ARGENTEUIL
Lunch/Dinner
253 E. 52nd St.(2nd Ave.) NYC (212)753-9273

El Jerez
Discount parking after 4 PM
Tel: 765-4535
245-9817
"THE BEST FOR HOME STYLE SPANISH & MEXICAN CUISINE"
. . . N.Y. Post 4/78
LUNCH • DINNER • COCKTAILS
CREDIT CARDS • OPEN 7 DAYS
234 WEST 56th ST. (Bet. 8th & B'way)

PIERRE SAINT-DENIS
LE REFUGE
166 E. 82 NEW YORK 10028 N.Y. 861-4505

586-1860
RUSSIAN RESTAURANT
RASPUTIN
7 days FROM 4 P.M.
371 W. 46 ST. (Rest. Row)

CHRISTI'S
Exceptional Italian Cuisine
at Reasonable Prices
Open For Dinner From 5 PM
Free Parking Available
First Ave. & 77th St. • 535-9448

TEXARKANA

BECOMING A TRADITION

"A bold masterwork..."
Gael Greene
New York Magazine 1982
"Texarkana is hot—
gastronomically and socially."
James Villas
Town and Country Magazine 1982
"...delivering on its promise...
...high style Gulf Coast specialties."
Mimi Sheraton
The New York Times 1983
"Great culinary embroidery..."
Bob Lape
Bell's Guide to
New York's Finest Restaurants 1984
"...a wonderful new category of
cuisine..."
New York's Dining 1985
"...excellent..."
Mimi Sheraton
Time Magazine 1985

Open 7 nights and 5 very late nights
64 West 10th Street, New York, New York
(212) 254-5800

STEPS FROM MAD.SQ.GARDEN
DINO CASINI'S
CONTINENTAL RESTAURANT
132 WEST 32 ST.
695–7995

SEVILLA
LUNCHEON PARTIES
FINEST SPANISH CUISINE
LUNCH • COCKTAILS • DINNER
famed Paella a la Valenciana
MAJOR CREDIT CARDS
62 CHARLES St. (W 4 St) WA 9-3189

Pappardella
Fine Italian Cuisine
316 Columbus Avenue (at 75th Street)
(212) 595-7996

THE BEACH HOUSE
Everything Mexican
but the name.
(212) 226-7800
399 Greenwich St.,
in Tribeca

Louise Jr.
Restaurant
317 East 53rd (bet. 1st & 2nd Av) PL 2-7832
Open for lunch . Open Mon. to Fri. 12-10:30 PM
Sat. 5-11 PM . Closed Sun.

Sun. at 2:30 and 7 p.m.; $15 to $20; thru 1/5. **Theatre Four,** 424 West 55th Street (246-8545).

REPERTORIO ESPANOL—*Luisa Fernanda: A 20th-Century Spanish Zarzuela; Puerto Rico: Encanto y Cancion,* a homage to the best, most popular 19th- and 20th-century composers; *Cafe con Leche,* Gloria Gonzales's play about the Americanization of a Cuban family at present living in New York; and Lope de Vega's historic drama *Fuenteovejuna,* set in 1476; thru January. $10 for plays and $15 for musicals. Spanish language throughout. Call theater for schedules. **Gramercy Arts Theatre,** 138 East 27th Street (889-2850).

RIDICULOUS THEATRICAL COMPANY—Charles Ludlam's *The Mystery of Irma Vep,* a penny-dreadful. Fri. thru Sun. at 8 p.m. Also, Charles Ludlam's play *Salammbo (An Erotic Tragedy),* freely adapted from the Gustave Flaubert novel. Tues. thru Thurs. at 8 p.m.; $20. **Ridiculous Theatre,** One Sheridan Square (691-2271).

WESTSIDE REPERTORY—Georges Feydeau's *Baby, Take Your Medicine;* directed by Andres Castro. Fri. thru Sun. at 8 p.m., Sun. at 3 p.m.; $7; thru 1/5. **Westside Rep,** 252 West 81st Street (666-3521).

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

APPEAR AND SHOW CAUSE—Stephen Taylor's courtroom drama about the railroading of the highest ranking black officer in the United States Army in the 1950s; directed by Woodie King. Featured in the cast are Gilbert Lewis, David Bryant, Ronny Newman, Carey Rabine, Drew Elliot, Kenneth LaRon, Jack Marks, Warner Schwerner, Robert Ryan, and Cliff Frazier. Tues. thru Sat. at 7:30 p.m., Sat. and Sun. at 3 p.m.; $8. **Guinevere,** 15 West 28th St. (598-0400).

DEARLY BELOVED—John M. Walters's play about a love affair between a young woman and a priest, directed by Sam McCready, and set in Philadelphia in the '30s. Featured in the cast are Kate O'Toole (daughter of Peter O'Toole), and Robin Howard. 1/14 thru 19 at 8 p.m.; $10. **Marymount Manhattan Theatre,** 221 East 71st Street (279-4200).

FOUR-LEAF CLOVER CABINS—Sebastian Stuart's play about a couple who are the cabins' proprietors, and what happens on the first full moon of summer; directed by Steve Lott. With Daniel O'Shea, Cynthia Hoppenfeld, Charles Seals, and Hal Haner. Thurs. thru Sun. at 8 p.m.; $4; thru 1/5. **Theater for the New City,** 162 Second Avenue (254-1109).

IMMEDIATE FAMILY—Terry Baum's one-woman show about a lesbian whose lover is placed on a life-support system. Fri. at 8, Sat. at 7, Sun. at 5; $8; 1/3–2/2. **Westbeth,** 151 Bank St. (675-1014).

IN THE HOUSE OF THE BLUES—Larry Marshall stars in a musical about a girl who inherits an old blues-and-jazz club; with songs by Fats Waller, Bessie Smith, Alberta Hunter, Billie Holiday, Huddie Ledbetter, Hoagy Carmichael, and others. Featured in the cast are David Connell, Debra Byrd, Leslie Burnside, Katie Burenside, Deborah Waller, Wendy Bowers, Edna Chew, and Chrystal Lilly; book by David Charles; directed by Buddy Butler. Thurs. thru Sun. at 7:30 p.m.; Sat. and Sun. at 3 p.m.; $8. **Recital Hall Theatre,** Henry Street Settlement, 466 Grand Street (598-0400).

JENNIFER AND HER BAG LADY—A musical play by Lee Frank and James Beloff tells of the relationship between a mid-West youngster just arrived in New York and a former vaudevillian who has become one of the city's shopping bag ladies. Sat. thru Mon.; $5 and $6; thru 1/12. Phone for details. **Hartley House Theatre,** 413 West 46th Street (666-1716).

QUARTET—Heiner Muller's time riddle set before the French Revolution and at the same time after W. W. III; directed by Gerald Thomas. Featured in the cast are George Bartenieff and Crystal Field. Thurs. thru Sun. at 8 p.m.; $4; thru 1/5. **Theater for the New City,** 162 Second Avenue (254-1109).

SHERLOCK HOLMES—*The Tibetan Trident Adventure* is the latest episode of the diligent detective's devastating deductive duties; this one is written and directed by Fred Fondren. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m. **Prometheus,** 239 E. Fifth St. (477-8689).

NEW YORK TICKET SERVICE
For information regarding theater, dance, and concert tickets, call 880-0755, on Monday, noon to 6 p.m., Tuesday thru Friday, 10:30 a.m. to 4 p.m. *New York* Magazine will be happy to advise you.

27th Year
Nicola Paone
ITALIAN RESTAURANT
Nicola Paone's.
A place to meet for business,
to meet socially and to
enjoy good food.
LUNCHEON: Monday-Friday
DINNER: Monday-Saturday
PRIVATE ROOM AVAILABLE
207 East 34th Street, N.Y.C. • (212) 889-3239

THE POLO
The Polo Restaurant
69th Street at Madison Avenue.
Open 7 days a week
for breakfast, lunch, and dinner.
For reservations call (212) 535-9141.
Private rooms available.

Dining Elegance In The Heart of SOHO
* NEOCLASSICAL CUISINE *
A Relaxing Atmosphere-Exquisite Decor
LIVE MUSIC FRI. & SAT. NITES
Open 7 Days-Sun. to Thurs. Noon to 2 A.M.
Fri. & Sat. to 4 A.M.
SPRING STREET
162 SPRING ST. Corner W.B'way NYC - 219-0157

Les Tuileries
Open Seven Days Lunch & Dinner
Weekend Brunch • Private Parties
Late Dining • Piano Bar
40 Central Park So • 832-3833

CHELSEA TRATTORIA ITALIANA
Lunch • Dinner
Late Supper
108 8th Ave.
(Bet. 15th & 16th St.)
N.Y.
212-924-7786

You haven't been around
if you haven't heard of
Jimmy Weston's
Lunch • Cocktails • Dinner • Late Supper
131 East 54th St. • Res: 838-8384

MUSIC AND DANCE

MUSIC & DANCE DIRECTORY

Carnegie Hall and Carnegie Recital Hall, Seventh Ave. at 57th St. (247-7800)

City Center, 131 W. 55th St. (246-8989)

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800)

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St. Y, on Lexington Ave. (427-4410)

Radio City Music Hall, Sixth Ave. and 50th St.(757-3100)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS, for same-day opera, concert, and dance performances, are sold here, depending on availability, six days a week: Tues., Thurs., Fri., noon–2 and 3–7; Wed. and Sat., 11 a.m.–2 and 3–7; Sun., noon–6. Also full-price tickets for future performances. Just inside the park, off 42nd St. east of Sixth Ave. (382-2323).

Tuesday, December 31

NEW YORK PHILHARMONIC, Klaus Tennstedt conductor; soprano Ute Vinzing. New Year's Eve Gala, an all-Wagner program. Music from *Tannhauser, Tristan and Isolde, Gotterdamerung;* also *The Siegfried Idyll.* Avery Fisher Hall at 8. $10–$50.

Y CHAMBER SYMPHONY, Gerard Schwarz conductor. Complete Brandenburg Concerti of Bach. 92nd Street Y at 8. $17.50–$22.50, with champagne.

BARRY MANILOW—Radio City Music Hall at 7 and 10:30. $30–$50.

WYNTON MARSALIS, trumpeter, with quartet. Joyce Theater, at 7 and 11. $30.

AMOR ARTIS Chamber Orchestra and Chamber Choir, Johannes Somary conductor; violinist Yuval Waldman. Vivaldi's *Four Seasons;* Bach's *Mass* in F. Church of the Ascension, Fifth Ave. at 10th St., at 9. $10.

NEW YEAR'S EVE CONCERT FOR PEACE—Cathedral Symphony Orchestra of St. John the Divine, Leonard Bernstein, Michael Barrett conductors; Benita Valente, Paul Sperry, Michael Dash, Caroline Stoessinger. Excerpts from new works by Bernstein and Gordon Getty. At the Cathedral, Amsterdam Ave. and 112th St. (662-2133), at 7:30. Free.

DAVID HIGGS, organist. Riverside Church, the Drive at 122nd St., at 10:45 p.m.; free. Carillonneur James R. Lawson at 10:15; 11:30 p.m., Watchnight service.

BARGEMUSIC—Chamber players in Bach's Brandenburg Concerti Nos. 3, 5, and 6. Fulton Ferry Landing, Brooklyn (624-4061), at 7:30. $25, in advance $20.

Wednesday, January 1, 1986

JAMES R. LAWSON, carillonneur. Variations on carols, other works. Riverside Church, the Drive at 122nd St., at noon. Free.

Thursday, January 2

NEW YORK PHILHARMONIC, Klaus Tennstedt conductor; soprano Ute Vinzing. All-Wagner program: Overture and "Venusberg" Music from *Tannhauser, Siegfried Idyll;* "Immolation Scene" from *Gotterdamerung.* Avery Fisher Hall at 8. $6–$30.

WYNTON MARSALIS—See 12/31. At 8. $22.50.

JOHN DANSER JAZZ ENSEMBLE—Olympic Tower atrium, Fifth Ave. and 51st St., at 5:30. Free.

BARGEMUSIC—Violinists Ik-Hwan Bae, Ida Kavafian; bassist Dennis James; cellist Fred Sherry; violist Steven Tenenbom. Rossini's Sonata for Strings in G; Kodaly's Serenade for Two Violins and Viola; Dvorak's Quintet for Two Violins, Cello, and Bass in G. Fulton Ferry Landing, Brooklyn (718-624-4061), 7:30. $10.

Friday, January 3

NEW YORK PHILHARMONIC—See 1/2.

WYNTON MARSALIS, trumpeter. See 12/31. At 8 and 11:30. $22.50.

BRONX ARTS ENSEMBLE ORCHESTRA, Robert Rogers conductor; vibraphonist Mark Sherman and his Jazz Quintet. Works by Rodgers and Hart, Kern, Renizi, and Chesky's Concerto for Vibraphone and Orchestra. Alice Tully Hall at 7:30. Free, but must have tickets (931-9500).

POLLY MEYDERING-DEDRICK, flutist/**RUSSELL DEDRICK,** oboist. Centerfold, 263 W. 86th St. (866-4454), at 8. $4.

EMILY KAITZ & PURLY GATES—Originals, early jazz, traditional music. Good Coffee House, 53 Prospect Park West, Brooklyn (718-768-2972, Fri. after 8 only), at 8:45. $4.

Saturday, January 4

NEW YORK PHILHARMONIC—See 1/2.

IN MEMORY OF JUDITH RASKIN—Soprano Mara Worth-Merriman, pianist Barry Farber, guitarist Gene Raskin. Music by Bernstein, Persichetti, Barab (world premiere), Calusdian (world premiere), Raskin, others. Benefit for Memorial Sloan-Kettering Cancer Center. Merkin Concert Hall at 8. $12.

GUARNERI STRING QUARTET—Beethoven's Quartets Op. 18, No. 4; Op. 18, No. 1; Op. 131. Metropolitan Musuem at 8. $14.

WYNTON MARSALIS—See 12/31. At 8 and 11:30. $22.50.

A TRIBUTE TO NEW YORK JAZZ MUSICIANS—Jann Parker, Art Blakey Jr., Bob Cunningham, Rahn Burton, others. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

FATHERS AND DAUGHTERS—Traditional Irish music and dance. Several pairs performing on authentic instruments, with a *ceili,* or dance party, afterward. Julia Richman High School, 317 E. 67th St. (691-9510), at 8. $6.50. See also Special Events, page 84.

MICHAEL DADAP, guitarist/**YEOU-CHENG MA,** violinist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

"FROM RAGAS TO RICHES, Image of India in Song and Saga." With contralto Phyllis Tarter, tenor Hugh Harrell III, pianist Floyd Everett Sharp, in selections from "Lalla Roukh," by Felicien David (American premiere). Turtle Bay Music School, 244 E. 52nd St. (870-5216), at 8. $6.

PUERTO RICO: ENCANTO Y CANCION—Classical and popular music. Repertorio Espanol, 138 E. 27th St. (889-2850), at 8. $16.

ASPEN WIND QUINTET—Queensborough Public Library, 108-19 71st Ave., Forest Hills,Queens, at 2. Free.

NEW JERSEY SYMPHONY ORCHESTRA, George Manahan conductor; violinist Elmar Oliveira. Gabrieli's Canzoni for Brass; Bartok's Music for Strings, Percussion, Celesta; Prokofiev's Violin Concerto No. 2 in g, Op. 63; Rimsky-Korsakov's "Great Russian Easter Overture." Symphony Hall, Newark (201-624-8203), at 8. $9.50–$17.50.

Sunday, January 5

CHESTER STRING QUARTET, with violist Arnold Steinhardt. Haydn's Quartet in G, Op. 76, No. 1; Bartok's Quartet No. 3; Dvorak's Quintet in E flat, Op. 97. Merkin Concert Hall at 3. $8.

HOUSING AUTHORITY CHAMBER ORCHESTRA, Jesse Levine conductor; violinist Valery Shevchenko, flutist Hal Archer, harpsichordist Michael May. Vivaldi's Concerto Grosso, Op. 3, No. 11; Bach's Brandenburg Concerto No. 5; Bach's Violin Concerto in a; Stravinsky's *Pulcinella* Suite. Carnegie Recital Hall at 2. $10, $15.

LOUISA JONASON, soprano; with pianist Robert De Ceunynck, cellist Rajan Krishnaswami. Works of Vivaldi, Verdi, Donizetti, Mahler, others. Alice Tully Hall at 3. $8, $12.

WYNTON MARSALIS—See 12/31. At 8. $22.50.

PUERTO RICO: ENCANTO Y CANCION—See 1/4. Today at 3.

CALISTO CHAMBER PLAYERS/AMERICAN BRASS QUINTET—Music by Bach/Elizabethan consort music. YM & YWHA of Washington Heights and Inwood, 54 Nagle Ave. (569-6200), at 2. $6.50.

THE JEWISH CONTRIBUTION TO BROADWAY—Marilyn Brusted and Will Roy, with show tunes by Jewish composers. Hebrew Union College-Jewish Institute of Religion, Brookdale Center, 1 W. 4th (674-5300), at 3. Free.

BARGEMUSIC—See 1/2. Today at 4.

MAIDA JONES—Music for voice and piano, with poetry. Brooklyn Museum, Eastern Pkwy., at 1:30. Free with museum admission.

CREMONA STRING QUARTET—Music by Mozart, Stamitz, Hanson, Ravel. Queensborough Community College, 56th Ave. and Springfield Blvd., Bayside (718-631-6311), at 3. $5.

CONCERTS IN CHURCHES—Church choir, Louise Basbas director; organist Louis Bagger. Festival of Lessons and Carols, with music by Gesualdo, Marenzio, Monteverdi, Palestrina, Gabrieli, others. **Corpus Christi,** 529 W. 121st St., at 4. Offering . . . Bach Choir, Orchestra, soloists, Frederick C. Grimes director; organist William Hays. Cantata 65; Prelude and Fugue in C. **Holy Trinity Lutheran,** C.P.W. and 65th St., at 5. Offering . . . James R. Lawson, carillonneur; Epiphany hymns and a work for carillon by Johan Franco. **Riverside,** the Drive at 122nd St., at 10:35 a.m. Free . . . Jazz Vespers, performers to be announced. **St. Peter's Lutheran,** Lexington Ave. and 54th St., at 5. Offering.

NEW JERSEY SYMPHONY ORCHESTRA—See 1/4. At 3.

Monday, January 6

LUCIANO PAVAROTTI PLUS—The tenor in concert, with Kathleen Battle, Susan Dunn, Mary Jane Johnson, Carol Vaness, Delores Ziegler, Jerry Hadley, Alan Titus, Simon Estes, James Morris, and the New York City Opera Orchestra, Emerson Buckley conductor. Operatic scenes, arias, and ensembles. Avery Fisher Hall at 8. Available tickets at box office.

ALEKSEI TAKENOUCHI, pianist. Music by Shchedrin, Prokofiev, Charpentier, Takemitsu, others. Merkin Concert Hall at 8. $7.

THOMAS GALLANT, oboist, with the Group for Contem-

Jacqueline's

"specialites au champagne"

Champagnes served as single or bottled offerings till 1 a.m. Superb Swiss/French cuisine at luncheon and dinner. . .
private parties too.
Reservations 838-4559
132 East 61st Street • NYC (Park & Lex.)

THE BEST OF BOTH WORLDS

Europe's Finest Cuisine
(212) 874-2742

Paris Milano

568 Amsterdam Ave./Between 87 and 88 Sts.
Private Rooms/Major Credit Cards Accepted.

Il Galletto

Superb Northern Italian Cuisine
Lunch•Dinner•Cocktails•7 Days
120 East 34 Street (bet. Lexington & Park)
Tel. 889-1990

Café Lavandou

Restaurant Francais
LUNCHEON ❖ DINNER
Closed Sunday
Your Host: Eugene Rogalle
134 East 61 Street, N.Y.C. Tel. 838-7987

El Faro

823 GREENWICH ST — WA 9-8210
RATED ★★★ N.Y. TIMES
ENJOY AN AIR OF AUTHENTIC SPAIN
LUNCH & DINNER 7 DAYS
THE OLDEST SPANISH RESTAURANT IN THE VILLAGE

La Piazzetta

Reservations: 212 421-0900
at The Drake Hotel 56th and Park Ave.
Continental and Swiss specialties

Laurent

When it's first in season, it's first at Laurent.

Lunch & Dinner Mon/Fri
Dinner Sat/Sun from 5 PM
111 East 56th St. • Reservations: 212/753-2729
Bar/Lounge • Private Rooms • Credit Cards

ABRUZZI

A Leisurely . . . . Dining Spot Featuring
Abruzzi Specialties from Northern Italy
Lunch • Dinner • Banquet Room 20 to 100
Credit Cards • Open 7 Days
37 West 56th St. (Bet. 5th and 6th Ave.)
Cocktail Lounge • Tel. 489-8110-489-8111

porary Music, Anthony Korf conudctor; oboists Claudia Coonce, Marilyn Coyne. "The New Oboe": music by Penderecki (N.Y. premiere), Berio (N.Y. premiere), Holliger, Sollberger, Amy. Carnegie Recital Hall at 8. $8.

TRITONE, a woodwind trio. Music for flute, clarinet, and bass, by Ibert, Mozart, Walthew, Milhaud. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

Tuesday, January 7

PHILADELPHIA ORCHESTRA, Charles Dutoit conductor; violinist Young Uck Kim, soprano Sylvia Sass, bass Aage Haugland. Sibelius's Violin Concerto; Bartok's *Bluebeard's Castle,* concert version. Carnegie Hall at 8. $12, $16.

NEW YORK PHILHARMONIC—See 1/2. Tonight at 7:30.

ROBERT WHITE, tenor, with pianist Samuel Sanders, violinist Mark Peskanov, cellist Fred Sherry, flutist Eugenia Zukerman. "The Gallant Troubadour," continuing the homage to John McCormack. Songs of the British Isles, including sacred songs by Schubert, others. Alice Tully Hall at 8. $12.

CAROLYN CLARK, French-hornist/**MITCHELL VINES,** pianist. Music by Mozart, A. Corelli, Borodin, Heiden. Trinity Church, Broadway at Wall St., at 12:45. Free.

COMMUNITY JAM—Political rock, with open audience jamming. Truck and Warehouse, 79 E. 4th St. (254-5060), at 7:30. $3.

Wednesday, January 8

RELACHE—Violinist Laura McGinnis, members of the Relache ensemble. "Il Prete Rosso," from Vivaldi's *Il cimento dell'armonia e dell'invenzione.* Merkin Concert Hall at 8. $10.

MUSICAL ELEMENTS—"A Celebration of Living Composers," with composer-flutist Robert Dick, mezzo-soprano Mary Feinsinger. Works by Dick (world premiere), Wooldridge (N.Y. premiere), Nash (N.Y. premiere), Rorem. Cooper Union Great Hall, Third Ave. and 7th St., at 8. $8.

MARCIA ECKERT, pianist, with violinist Lisa Brooke; violist Ronald Lawrence, cellist Daryl Goldberg. Bach's Partita No. 4; Beethoven's Sonata Op. 2, No. 1; Schumann's Piano Quintet, Op. 44. Bloomingdale House of Music, 323 W. 108th St. (663-6021), at 8. Free.

VIVALDI'S "FOUR SEASONS," by a chamber group, violinist Guillermo Figueroa. With "sunsets, constellations, and laser effects." Hayden Planetarium, American Museum of Natural History, C.P.W. and 81st St. (873-1327), at 7 and 9. $9.

MICHAEL DADAP, guitarist/**YEOU-CHENG MA,** violinist. Federal Hall, 26 Wall St., at 12:30. Free.

"BIG NICK" NICHOLAS, saxophonist-vocalist. Jazz. St. Peter's Church, Lexington Ave. and 54th St., at 12:30. $2.

NEW YORK GRAND OPERA SINGERS, Vincent La Selva conductor. St. Bartholomew's Church, Park Ave. at 50th St., at 12:10. Free.

ASPEN WIND QUINTET—Brooklyn Heights Public Library, 280 Cadman Plaza West, at 6. Free.

Thursday, January 9

NEW YORK PHILHARMONIC, Klaus Tennstedt conductor. Overture to Mozart's *The Magic Flute;* Mozart's Symphony No. 36, "Linz"; Beethoven's Symphony No. 3, "Eroica." Avery Fisher Hall at 8. $6–$30. Note: open rehearsal Thurs. only, at 9:45 a.m.; $3.

BOSTON CAMERATA, Joel Cohen director. Tribute to Noah Greenberg, founder of Pro Musica. "Gothic Voices," sacred and secular music of medieval France; also selections from "The Play of Daniel." Merkin Concert Hall at 8. $10.

MICHAEL LEWIN, pianist. Works by Mozart, Liszt, Busoni-Bizet, Chopin, Prokofiev. Alice Tully Hall at 8. $9.

NORTH/SOUTH CONSONANCE—Pianist David Holzman, flutist Lauren Weiss, violinist Gregor Kitzis. Music by Kitzis, Pleskow, Procaccini, Greenbaum, Van de Vate, Diemer, including several premieres. Lincoln Center Library at 4. Free.

BILL KIRCHNER JAZZ NONET—Olympic Tower atrium, Fifth Ave. at 51st St., at 5:30. Free.

COMPOSERS' FORUM—New music by Beck, Czewska, Baitz. Riverdale YM-YWHA, 5625 Arlington Ave., Riverdale (548-8200), at 8. $5.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through May 3. Tickets $8–$75. Mon., 12/30, at 8: Mozart's *Le Nozze di Figaro,* Levine conducting; with Griffel, Battle, von Stade, Raimondi, Allen. 12/31 at 8: Rossini's *L'Italiana in Algeri,* Levine conducting; with Horne, Merritt, Ahlstedt, Monk, Montarsolo, Malas. 1/1 at 7: Wagner's *Lohengrin,* Levine conducting; with Marton, Rysanek, Sooter, Roar. 1/2 at 8: *Le Nozze di Figaro;* same as 12/30, except Max Epstein will conduct (debut). 1/3 at 8: *Parade,* Rosenthal conducting; Satie's *Parade,* with Chryst and the company ballet; Poulenc's *Les Mamelles de Tiresias,* with Daniels, Glassman, Schexnayder; Ravel's *L'Enfant et les Sortileges,* with Evelyn Petros (debut), Martin, Merritt, Bradley. 1/4 at 1: *La Italiana in Algeri;* same as 12/31 (broadcast, WQXR). 1/4 at 7: *Lohengrin;* same as 1/1, except Sabine Hass (debut) for Marton, Hofmann for Sooter. 1/6 at 8: Janacek's *Jenufa,* Neumann conducting; with R. Alexander, Dunn, Jenkins, Lewis. 1/7 at 7: *Lohengrin;* same as 1/1, except Hofmann for Sooter.

Other

IOLANTHE, by Gilbert and Sullivan. New York Gilbert & Sullivan Players, with guest artist John Reed. Symphony Space. 12/30, 1/5 at 3; 12/31, 1/2, 3 at 8; 1/4 at 3 and 8. $11–$22; children, seniors, $9–$18. New Year's Eve celebration, $15–$26.

HSULU AND CHINESE OPERA TROUPE—Three fairy tales from Peking Opera. Triplex, 199 Chambers St. (431-9740). 1/3 at 7:30. $20, $25.

LA BOHEME, by Puccini. Amato Opera, 319 Bowery (228-8200). 12/31, 1/4, 10, 11 at 7:30. 1/5, 12 at 2:30. $10. New Year's Eve, with buffet; $35.

LIGHT OPERA OF MANHATTAN—Herbert's *Naughty Marietta.* Norman Thomas H.S., 111 E. 33rd St. (532-6180). 1/3–12; Fri. at 8, Sat. at 3:30 and 8; Sun. at 3:30. $17.50, $20. Seniors, children under 12, $12. Note: New Year's Eve Gala, at Carnegie Recital Hall, at 9; staged excerpts from the repertory; $25, $30.

I LOMBARDI, by Verdi. Opera Orchestra of New York, with soloists; Eve Queler conducting. Lehman Center, Bedford Park Blvd. West, Bronx (807-6480), 1/5 at 2. $5–$10.

LUISA FERNANDA, a zarzuela by Torroba. Repertorio Espanol, 138 E. 27th St. (889-2850). 12/31 at 9; 1/1, 26 at 3; 1/12 at 7. $16.

DANCE

New York City Ballet

NEW YORK STATE THEATER—Through February 23. Tickets $4–$38. Through 1/5: *The Nutcracker.* 12/30 at 6; 12/31 at 7; no performance 1/1; 1/2 at 6; 1/3 at 8; 1/4 at 2 and 8; 1/5 at 1 and 5.

The Joyce Sampler

JOYCE THEATER—January 7–19. Tickets $10. 1/7, 12 at 7:30: **Hannah Kahn Dance Company** in three new works. 1/8, 11 at 8: **Kenneth Rinker Dance Company** in three new works. 1/9 at 8, 1/12 at 2: **Danny Buraczeski Jazzdance** in two premieres. 1/10 at 8, 1/11 at 2: **Dianne McIntyre's Sounds in Motion** in "Night Trippers" and a new work.

Other

ANNABELLE GAMSON/DANCE SOLOS, INC. (N.Y. debut). Dances by Mary Wigman, Isadora Duncan, Annabelle Gamson—one a collaboration with Janis Brenner. Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 1/1–4 at 8; 1/5 at 3. $8.

BALLET FOR THE YOUNG AT HEART—Neubert Ballet Company/The Children's Ballet Theatre. Excerpts from works by Christine Neubert. At the new dance stage, Carnegie Hall, Studio 819, Seventh Ave. near 57th St. (246-3166). 1/5, 12, 19, 26 at 3. $8.

SAND RIDDLE—Collaboration/Dance/Theater, by Lindsay Rockwell, Catherine Hondorp. Merce Cunningham Studio, 55 Bethune St., 11th floor (718-499-1243), 1/5 at 8; 1/6 at 9. $7.

ART

EXHIBITIONS

GALLERIES

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

JULIUS BISSIER—Miniature watercolors based on still-life arrangements, thru 1/4. Lefebre, 47 E. 77th (744-3384).

CHRISTOPH BOLLINGER—Metal sculptures, some of them kinetic, thru 1/18. Weintraub, 992 Madison (879-1195).

PETER BOOTH—Paintings of vast landscapes inhabited by human mutants and totemic objects, by an Australian artist, thru 2/2. C.D.S., 13 E. 75th (772-9555).

JUAN CARDENAS—Oil paintings of landscapes, studio scenes, and self-portraits, by a Colombian artist, thru 1/4. Bernard, 33 E. 74th (988-2050).

RALSTON CRAWFORD—Prints, from the '40s through the '60s, thru 1/4. Hirschl & Adler, 21 E. 70th (535-8810).

NANCY GRAVES—Recent painted metal sculpture, thru 1/8. Knoedler, 19 E. 70th (794-0550).

DORA HOLZHANDLER/MARY NEWCOMB—Naive paintings by both. Thru 1/11. Graham Modern, 1014 Madison (535-5767).

ISKANTOR—Paintings and drawings from the '30s through the '80s, thru 1/4. Childs, 956 Madison (772-6606).

OSKAR KOKOSCHKA—"The Early Years"—paintings, drawings and watercolors from 1907 to 1924, thru 2/15. Sabarsky, 987 Madison (628-6281).

ROBERT M. KULICKE—Thirty recent paintings, both landscapes and still lifes, plus jewelry, thru 1/4. Davis & Langdale, 231 E. 60th (838-0333).

DENNIS MASBACK—New paintings, 1/4–2/1. Cecil, 16 E. 72nd (517-3605).

ANDRE MASSON—Paintings and works on paper, thru 1/31. Simon/Neuman, 42 E. 76th (744-8460).

AMY PURCELL—A sculptural installation, plus recent sculpture and drawings, thru 1/5. Kren, 22 E. 65th (861-9933).

JON SCHUELER—Three large-scale paintings of the Isle of Skye, 1/4–2/1. Perlow, 980 Madison (517-5858).

EDWARD SEAGO—Seascape and landscape paintings, thru 1/4. Coe Kerr, 49 E. 82nd (628-1340).

HUNT SLONEM—Paintings of jungle scenes, thru 1/15. McCoy, 19 E. 71st (570-2131).

GEOFFREY SWINDELL/NICOLE JOHNS—Glazed porcelain spheres, spindles, and lidded pots/Pinched pot and dish forms in porcelain. Thru 1/10. Graham, 1014 Madison (535-5767).

BILL TRAYLOR—Fifty drawings by this artist who was born a slave in 1854, on a plantation in Alabama, and who later moved to Montgomery, Ala., and began to draw at age 85, thru 1/11. Hirschl & Adler Modern, 851 Madison (744-6700).

BERNAR VENET—Large pastel drawings, 1/4–25. Castelli, 4 E. 77th (288-3202).

WILLIAM WILKINS—Landscapes of London and Wales, still lifes, and figurative paintings, thru 1/18. Mathes, 851 Madison (249-3600).

ZILKA—Landscape paintings on long, narrow pieces of hand-molded paper, thru 1/12. Schlesinger-Boisante, 822 Madison (734-3600).

57th Street Area

ELENA BORSTEIN—Paintings and drawings of the Bronx, thru 1/4. Markel, 50 W. 57th (581-1909).

DOUGLAS COOPER—Recent charcoal drawings, thru 1/18. Rosenberg, 20 W. 57th (757-2700).

WILLARD DIXON/JIM TOUCHTON—Landscapes by both. 1/4–29. Fischbach, 24 W. 57th (759-2345).

SONDRA FRECKELTON—Recent watercolors and pastels, thru 1/29. Schoelkopf, 50 W. 57th (765-3540).

MICHAEL GRAVES—Drawings, sketches, and models of recent architectural projects, thru 1/4. Protetch, 37 W. 57th (838-2340).

STANLEY WILLIAM HAYTER—Paintings and works on paper from 1927 to 1985, thru 1/15. Armstrong, 50 W. 57th (582-8581).

DAVID HOCKNEY—Recent prints, large-scale drawings, and one twenty-foot long painting, thru 1/4. Emmerich, 41 E. 57th (752-0124).

JASPER JOHNS—Selected prints, thru 1/11. Heesy, 50 W. 57th (245-1420).

RUBEN KADISH/CHARLES BIEDERMAN—Bronze and terracotta sculptures/Works on paper. 1/4–30. Borgenicht, 724 Fifth (247-2111).

DORIS LEE—A retrospective of paintings from the '30s and '40s, to benefit the New York City Chapter of the Alzheimer's Disease and Related Disorders Association, thru 1/6. Dintenfass, 50 W. 57th (581-2268).

RUTH NIVOLA—Decorative wall pieces, thru 1/11. Zabriskie, 724 Fifth (307-7430).

JOSE MARIA SICILIA—New paintings, thru 1/4. Blum-Helman, 20 W. 57th (245-2888).

MICHAEL STEINER—Cast bronze sculptures, thru 1/4. Emmerich, 41 E. 57th (752-0124).

DONALD SULTAN—Small paintings, thru 1/4. BlumHelman, 8th Floor, 20 W. 57th (245-2888).

WILLIAM ZORACH—Paintings and sculpture from 1917 to 1927, thru 1/4. Zabriskie, 724 Fifth (307-7430).

East Village

BARBARA ASCH/MAURIZIO BARBERIS—Abstract drawings, paintings and assemblages/Oil paintings on paper and plywood, with nocturnal images. Thru 1/12. Zeus-Trabia, 37 E. 9th (505-6330).

LORENZO BONECHI—Figurative paintings with art historical references, by an Italian artist, thru 1/31. Sharpe, 175 Ave. B (777-4622).

CHAE—Oil paintings in a series entitled, "Medieval Tales," thru 1/29. St. Marks, 411 E. 9th (505-9701).

MICHAEL MC CLARD—Paintings and pastels with classical imagery, 1/3–26. Cerigo, 202 Ave. A (777-2579).

ROBIN ROSE—Abstract paintings in encaustic, thru 1/5. M-13, 440 E. 9th (505-9016).

PETER SANTINO—New objective paintings, thru 1/5. Vox Populi, 511 E. 6th (477-2279).

PATRICK T. SELLITTO/WILLA SHALIT—New work by both, thru 1/12. New Math, 206 Ave. A (505-8645).

DARYL TRIVIERI—Paintings and sculpture, thru 1/5. Semaphore East, 157 Ave. A (475-2130).

SoHo and TriBeCa

JEAN MICHEL BASQUIAT—Paintings from 1982, thru 1/9. Nosei, 100 Prince (431-9253).

LINDA BASTIAN—Paintings of flower gardens, fish ponds, and other natural settings, thru 1/11. Soho 20, 469 Broome (226-4167).

BILL BECKLEY—Selected works from 1970 to 1985, 1/4–29. Gibson, 568 Broadway (925-1192).

PETER CHARLAP—Figurative paintings, several of which illustrate a passage from Proust's *In Search of Lost Time*, thru 1/15. First Street, 386 W. Broadway (226-9011).

DOMENIC CRETARA—Paintings in a series entitled, "Crimes of Passion," thru 1/8. Segal, 568 Broadway (431-0010).

JAMES DOWELL/TOM CASSIDY—Representational paintings/Figurative paintings with abstract backgrounds. Thru 1/4. Soho Center for Visual Arts, 110–14 Prince (226-1995).

FRED ESCHER—Six large-scale oil paintings that depict tents, fences, fires, barbed wire and modern weaponry, thru 1/4. Kind, 136 Greene (925-1200).

HU FAN—Large-scale acrylic paintings with writing in them, thru 1/18. Ceres, 91 Franklin (226-4725).

LUCIO FONTANA—Selected paintings, thru 1/11. Gladstone, 152 Wooster (505-8690).

KEN FRIEDMAN—A series of watercolors and painted objects in a series entitled, "Odin's Tea Party," thru 1/4. Herlin, 68 Thompson (431-8732).

MAX GIMBLETT—Abstract paintings by a New Zealander, thru 1/16. Erpf, 568 Broadway (925-6160).

MICHAEL GRAVES—"Figure in Architecture"—drawings, photographs, and models of the Portland Building and the Cincinatti Symphony Summer Pavilion, thru 2/10. Nichols, 83 Grand (226-1243).

J. M. HAESSLE—Paintings and works on paper, 1/3–2/2. Littlejohn-Smith, 133 Greene (420-6090).

DAVID HACKER—Sculpture and drawings, 1/4–2/1. Plumb, 81 Greene (219-2007).

GRACE HARTIGAN—Paintings in a series entitled, "Painting the Renaissance," 1/4–29. Gruenebaum, 415 W. Broadway (966-3646).

DEBORAH JONES—Paintings with enigmatic imagery, thru 1/19. Blom & Dorn, 164 Mercer (219-0761).

SHELLEY KAPLAN/ROBERT YUCIKAS—Large-scale landscape paintings/Abstract paintings based on city-scapes. Thru 1/4. Greenwald, 181 Mott (219-1642).

DAVID KELLEY—Recent abstract paintings on paper, masonite and squares of linoleum, thru 1/30. Munroe, 415 W. Broadway (226-0040).

ALEXANDER KOSOLOPOV—Paintings that combine Cubism with comic-book imagery, thru 1/4. Semaphore, 462 W. Broadway (228-7990).

ANGELA MANNO—Paintings in batik with color xerox, depicting images of earth as seen from outer space, thru 1/20. New York Open Center, 83 Spring (219-2527).

ANN MC COY—Bronze sculptures in a series entitled, "Barque With Lion Goddess," thru 1/2. Alexander, 59 Wooster (925-4338).

RUTH AIZUSS MIGDAL—Abstract sculptures based on female forms, thru 1/18. Starkman, 465 W. Broadway (228-3047).

JEFFREY PLATE—Recent sculptures composed of slabs of metal and slate bolted to lengths of stained wood, thru 1/4. Newburg, 44 White (219-1855).

MARK SCHWARTZ/RANDI CHALFIN—Recent paintings by both. Thru 1/3. Piney, 80 Varick (226-1864),

JULIE WACHTEL—Paintings that combine cartoon images with images of primitive sculpture, thru 1/11. Brown, 100 Greene (219-1060).

ANTHONY ZYCH—Atmospheric landscape paintings with ghost-like figures, thru 1/4. Viafora, 568 Broadway (925-4422).

Other

JEFFREY DENNIS—New paintings by this British artist, thru 1/22. Ala, 32 W. 20th (741-3344).

ANDY WARHOL—Silkscreens from 1962–1985, thru 1/19. Lehman College, Bedford Park Blvd. West, Bronx (960-8211).

ART

GROUP SHOWS

Madison Avenue and Vicinity

FORUM—1018 Madison (772-7666). Prints by American and European artists, including works by Avery, Moore, Soyer, Weber, others; thru 1/1.

HIRSCHL & ADLER—21 E. 70th (535-8810). "American Masterworks on Paper," with drawings, watercolors and prints from 1800–1950, by Audubon, Cassatt, Homer, O'Keeffe, Prendergast, others; thru 1/4.

I.B.M.—Madison at 56th (407-6100). Twenty-five Years of Space Photography; Selected Works From the IBM Collection; thru 1/4.

MARBELLA—28 E. 72nd (288-7809). Small paintings by 19th- and early 20th-century American artists, including Cropsey, Flagg, Poor, others; thru 1/14.

SOLOMON—959 Madison (737-8200). Paintings and sculpture by Calder, Matta, Moore, others; 1/1–31.

STONE—48 E. 86th (988-6870). Collages and assemblages by Case, Greenbaum, Mingus, O'Reilly; thru 1/29. Gallery closed thru 1/2.

WENDER—3 E. 80th (734-3460). Modern Chinese paintings; thru 1/18.

57th Street Area

DE NAGY—41 W. 57th (421-3780). "Cult and Decorum," with works by Bleckner, Charlesworth, Diao, Larmon, Simmons, others; thru 1/4.

FITCH-FEBVREL—5 E. 57th (688-8522). Works on paper by Bresdin, Escher, Pascin, Redon, others; thru 1/31.

FRENCH—41 W. 57th (308-6440). Works on paper by gallery artists; thru 1/4.

FRUMKIN—50 W. 57th (757-6655). "Before Minimalism: Seven Sculptors of the Early Sixties," with works by Beal, di Suvero, Goto, Huson, Rohm, Sugarman, Weinrib; thru 1/10.

HADLER-RODRIGUEZ—38 E. 57th (752-7734). Ceramic works by Dillingham, Gill, Karnes, Makins, Maberry, Pharis, Rice, Temple, Zimmerman; thru 1/4.

HARBOR—24 W. 57th (307-6667). Etchings, lithographs, and engravings by 18th- and 19th-century artists, including Arms, Benton, Haden, Kent, Sloan, others; thru 2/28.

JANIS—110 W. 57th (586-0110). Works by 20th-century European masters, including Arp, Brancusi, Giacometti, Gris, Leger, others; thru 1/25.

LIGHT—724 Fifth (582-6552). "The Comet Show"—works that celebrate Halley's Comet, by Chamberlain, Haden-Guest, Holt, Mock, others; thru 1/11.

MIDTOWN—11 E. 57th (758-1900). Figurative paintings by Bishop, Cadmus, Shahn; thru 1/18.

PEARL—38 E. 57th (838-6310). "The Severe and the Romantic: Geometric Humanism in American Painting, 1950's to 1980's," thru 1/4.

ST. ETIENNE—24 W. 57th (245-6734). Works by Cezanne, Daumier, Kollwitz, Manet, others; thru 1/18.

SOLOMON—724 Fifth (757-7777). "Home Work"—paintings, sculpture and furnishings by Artschwager, Bengston, Davis, Jenney, Haring, MacConnel, others; thru 1/4.

WUNDERLICH—41 E. 57th (838-2555). "Farm Life in America," with prints by Benton, Currier & Ives, Jones, Mount, Wood, others; thru 2/15.

East Village

AREA X—200 E. 10th (477-1177). Figurative works by Azaceta, Himmelfarb, Levinthal, McCollum, Parker, others; 1/4–26.

DONAHUE—28 E. 10th (477-3442). Works that are constructions, by Liz & Val, Mooney, Palaia, others; thru 1/31.

GREATHOUSE—337 E. 10th (460-0016). Realist works by Davis, Hale, Leatherdale, Robinson, others; thru 1/12.

MOKOTOFF—735 E. 9th (674-4677). Gestural paintings by Baumgardner, Chandler, Gale, Merrell, Wofford; thru 1/12.

PARKER/SMALLEY—322 E. 11th (228-7023). Wall sculptures by Boruta, Espinosa, Jackson; thru 1/5.

PICTOGRAM—443 E. 9th (865-5476). Photographs that have been manipulated through the addition of another element, such as sculpture, painting or collage, by Brotmeyer, Clough, Frailey, Levine; thru 1/5.

POSTMASTERS—66 Ave. A (477-5630). "Photo Objects," by Alexander, Belcher, Charlesworth, Formisano, Kolbowski, Kruger, Wasow; thru 1/26.

PUBLIC IMAGE—177 E. 3rd (475-0699). "Natural History," with works by Cheek, Groel, Hancher, Johnson, Robbins, Sullivan, Wallower; 1/4–2/1.

WYATT—202 E. 10th (475-3500). Works by artists who attended Rutgers or taught there, including Golub, Hatchett, Samaras, Semmel, Stroud; 1/3–19.

SoHo and TriBeCa

ALTERNATIVE MUSEUM—17 White (966-4444). Photo-generated artworks by Bianchi, Freeman, Leatherdale, Tress, others; an installation by Slobodan Trajkovic; thru 1/11.

ATLANTIC—164 Mercer (219-3183). Works by four young Italian artists; thru 1/5.

BAUM—109 Hudson (219-9854). Photography and sculpture by John Crawford, Neelon Crawford and Robert Crawford; thru 1/11.

BLUM HELMAN—80 Greene (245-2888). "American Eccentric Abstraction, 1965–1972," with works by Benglis, Duff, Jenney, Le Va, Tuttle, others; thru 1/11.

BROMM—90 W. Broadway (732-6196). Works by Bidlo, Graupe-Pillard, Pinto, Scanga, Wojnarowicz, others; thru 2/1.

BRYERS—111 Greene (925-8058). Small works on paper and canvas by gallery artists; thru 1/4.

COOPER—155 Wooster (674-0766). Sculpture by Andre, Benglis, Gober, Grosvenor, Judd, LeWitt, Shapiro, Smith, Winsor; thru 1/4.

CUTLER—164 Mercer (219-1577). Recent works by Amar, Cvijanovic, McNamara, Winanat, others; 1/4–2/8.

DRAWING CENTER—137 Greene (982-5266). Works on paper by Chiros, Cox, Godosky, Schmidt, others; thru 1/1.

GLASS WORKSHOP—142 Mulberry (966-1808). "Artists Invite Artists," with works by Cash, Chihuly, Katz, Quantock, others; thru 1/11.

HAND IN HAND—568 Broadway (219-1844). Books by over 100 artists; thru 1/25.

HENOCH—80 Wooster (966-6360). Recent furniture by Dunnigan, Ebner, Kopf, Newman, Weitzman, Wickman; thru 1/12.

HENRY STREET SETTLEMENT—466 Grand (598-0400). Works on paper by Billops, Hammond, Luce, Machida, Oji, Porter, others; thru 1/19.

HIRONDELLE—476 Broome (925-1538). "Aqueous Chamber," with photographs by Adelman, Gibson, Groover, Hersey, Malanga, others; thru 1/16.

HOFFMAN—429 W. Broadway (966-6676). Works by gallery artists; thru 1/8.

HUDSON—105 Hudson (966-1399). Works by Cazana, Dordick, Taylor; thru 1/31.

INGBER—415 W. Broadway (226-2221). Figurative works on paper by Brody, Fish, Jacquette, Katz, others; thru 1/4.

MILLIKEN—98 Prince (966-7800). Works by Castle, Currier, Hawley, Lorber, Polansky; 1/4–29.

NEO PERSONA—51 Hudson (966-5105). Works by Engel, Lenski, Yoder; thru 1/10.

PHOENIX—568-578 Broadway (226-8711). Black and white works on paper by Bohary, Gluska, Henle, Motherwell, Tapies; thru 1/14.

ROSENBERG—115 Wooster (431-4838). Abstract paintings by Chuck Magistro; cast paper, graphic and encaustic works by Lieberman; painted wood wall reliefs by Chandler; thru 1/4.

STEINBAUM—132 Greene (431-4224). "Adornments"—jewelry by artists and architects, including Acconci, Dill, Finster, Le Corbeau, MacConnel, Moore, Scanga, Walkingstick, others; thru 1/4.

STOLER—13 White (966-5090). "Drawings From Berlin," with works by Bommels, Dahn, Fetting, Middendorf, others; thru 1/18.

TWINING—568 Broadway (431-1830). Art about technology, by Acconci, Brosterman, Burson, Dean, Denes, Lipski, Mahon; thru 1/31.

Other

BERNARDUCCI—17 E. 17th (206-7578). Works by Behme, Davis, Futura 2000, Terry, Wojnarowicz, others; thru 1/5.

GAGOSIAN—521 W. 23rd (807-0807). Major sculptures by Andre, Judd, Kelly, Serra, Shapiro; thru 1/25.

P.S. 1—46-01 21st St., L.I.C. (718-784-2084). The Italian Knot: Arte Povera, thru 1/5.

PHOTOGRAPHY

BERENICE ABBOTT—A new portfolio, 1/3–2/15. Hamilton, 19 E. 71st (744-8976).

ARTISTS SPACE—223 W. Broadway (226-3970). Photographs by Belcher, Berlin, Blanca, Dureau, Frampton, Morrisroe, Neaman, Panas, Prouveur, Wachtel, chosen by Robert Mapplethorpe and Laurie Simmons; thru 1/18.

RICHARD AVEDON—"In the American West, 1979–1984"—portraits of men and women from rodeos, small towns, mining camps and drilling sites, thru 1/11. Pace, 32 E. 57th (421-3292).

GARY BROTMEYER—Collage portraits that resemble historical and fictional characters, thru 1/18. Miller, 38 E. 57th (319-1800).

EVELYN HOFER—Portraits and landscapes; thru 1/25. Witkin, 415 W. Broadway (925-5510).

ICP—1130 Fifth (860-1777) Tues. 12–8, Wed.–Fri. 12–5, Sat.–Sun. 11–6. Rare Chinese photographs of Mao Zedong, Deng Xiaopong and Zhou Enlai; photographs of China by Hiroji Kubota; thru 1/5.

MILT HINTON—Fifty years of jazz photographs, thru 1/14. Parsons, 2 W. 13th (741-8900).

HOFFELD—1020 Madison (734-5505). Large-scale portrait photographs by Abramovic, Avedon, Mapplethorpe, Samaras, Sherman, Spano, Ulay; thru 1/18.

ICP/MIDTOWN—77 W. 45th (536-6443), Mon.–Fri. 11–6, Sat. 12–4. "City Light"—75 black-and-white photographs of American cities, from 1880 to the present; thru 1/11.

ROBERT GLENN KETCHUM—Color photographs of the Hudson River and the Highlands, thru 2/1. Burden, 20 E. 23rd (475-8790).

DOMINIQUE LYON—Photographs of children, thru 1/31. Bleecker Cinema Gallery, 144 Bleecker (473-7552).

KATINKA MANN—Color photographs and photo/constructions of geometric forms, thru 1/12. Marymount Manhattan, 221 E. 71st (517-0400).

JOEL MEYEROWITZ—Photographs of Cape Cod, taken with an 8 X 10 view camera; thru 1/4. Wolf, 30 W. 57th (586-8432).

LEE MILLER—Photographs of and by this photographer who collaborated with Man Ray, and appeared in Cocteau's "Blood of a Poet," thru 1/18. Staley-Wise, 177 Prince (777-1590).

RICHARD PRINCE/DAVID ROBBINS—Photographs by both, thru 1/5. 303, 303 Park South (477-4917).

PERFORMANCE

P.S. 122—150 First Ave. (477-5288). 1/3–5 at 9: Bob Beswick's "On My Way Home." $6.

MUSEUMS

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (873-1300). 10–5:45; Wed., Fri.–Sat. 10–9. Contribution $3; children $1.50. (Free Fri.–Sat. 5–9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . New Margaret Mead Hall of Pacific Peoples . . . Dinosaurs From China; thru 1/6 . . . Tiger, Tiger, Burning Bright: An Indian Wildlife Portfolio; thru 1/12 . . . Vijayanagara: Where Kings and Gods Meet; thru 1/26 . . . Origami Holiday Tree; thru 1/5 . . . Masterpieces of the American West; thru 2/16.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.–Sat. 11–6, Sun. 12–5. Closed Mon. $2, students and seniors $1. The Rockefeller Collection of Asian Art; over 250 objects representing major art traditions from Afghanistan to Japan . . . Akbar's India: Art From the Mughal City of Victory; thru 1/5 . . . "Fatehpur-Sikri Today" by Sheldan Collins; thru 1/5.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.–Thurs. 10–4:30, Sun.

11-4:30. $1.50, students and seniors $1 . . . The Bronx: A Celebration; thru '86 . . . Between the Wars: The Bronx Express, A Portrait of the Jewish Bronx; thru 1/26 . . .Landscape-Expression; thru 1/23.

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.-Fri. 10-5, Sat. 11-6, Sun. 1-6. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood . . . Celebration of Newly Installed Period Rooms . . . Working in Brooklyn: Sculpture; thru 1/6 . . . A Summer's Day: Photographs by Joel Meyerowitz; thru 1/6 . . . Jennifer Bartlett; thru 1/6 . . . Traditions in Clay: Sculpture from the Collections of the Brooklyn Museum; thru Feb . . . Black and White Photography: Recent Acquisitions form the Brooklyn Museum Collection; thru 2/17 . . .Richard Diebenkorn: An Intimate View; thru 1/6.

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5, $2; seniors and students $1, free Tues. after 5 . . . The Modern Spirit: Glass from Finland; thru 1/5 . . . Golden Eye: An International Tribute to the Artisans of India; thru 2/23 . . . Advertising America; thru 3/9.

DOG MUSEUM—51 Madison Ave., at 27th St. (696-8350). Tues.-Sat. 10-5, Wed. 10-7. $2 donation. Geraldine Rockefeller Dodge: The Life and the Legacy; thru 2/14.

FRICK COLLECTION—1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1, students and seniors 50¢. Sun. 1-6; $2. Children under 10 not admitted. Ingres and the Comtesse d'Haussonville; thru 2/16.

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St (360-3500). Tues. 11-8, Wed.-Sun. 11-5. $3, students and seniors $1.75. (Free Tues. 5-8). Transformations in Sculpture: Four Decades of American and European Art; thru 2/16 . . . Collection Gallery: Jiri Kolar; thru 1/5.

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th, at 12th Avenue (245-0072). Wed.-Sun. 10-5 (last admission 4). $4.75, children $2.50, seniors $4. 20th-century technology, highlighting man's achievements at sea, in the air, and in space. Newly on exhibit. The Hall of Honor, living memorial to American heroes . . . A full-size replica of World War I S.E.5 fighter plane.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6, Mon., Wed., Thurs. noon-5, Tues. to 8, (free 5-8). Closed Fri.-Sat., major Jewish holidays. $3, seniors and students $1.75 . . . Israel in Antiquity: From David to Herod . . . Coins Reveal . . . The Circle of Montparnasse: Jewish Artists in Paris 1905-1945; thru 2/2 . . . Jews of India; thru 2/15 . . . Fantasy and Form in the Hanukkah Lamp; thru 2/16 . . . Recent Israeli Art: Selections from the Jewish Museum's Collection; thru 2/28.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd (879-5500). Tues. 9:30-8:45, Wed.-Sun. 9:30-5:15. Suggested contribution $4:50; children and seniors $2.25 . . . Greek and Roman Treasury . . . Roman Portraits and Reliefs From the First Century B.C. Through the Third Century A.D. . . . New Galleries for Ancient Near Eastern Art . . . The Camera and the Photograph: Images in Light; thru 1/5 . . . Renaissance Revival Sitting Room, Meriden, Conn. (1868-70) . . . India! Art of India from 1300-1900; thru 1/5 . . . Liechtenstein: The Princely Collections; thru 5/1 . . . John Frederick Kensett: An American Master; thru 1/19 . . . Sculpture: Augustus Saint-Gaudens; thru 1/26 . . . Mimbres Pottery: Ancient Art of the American Southwest; thru 2/2 . . . Annual Christmas Tree and Baroque Creche Display; thru 1/5 . . . Andre Kertesz: Of Paris and New York; thru 2/23 . . . Costumes of Royal India; thru 8/31. **The Cloisters,** Fort Tryon Park (923-3700). Tues.-Sun. 9:30-4:45. Medieval Collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. $3 suggested donation. The Golden Age of British Photography, 1839-1900; thru 2/2 . . .Mark Twain and Bret Harte; thru 1/26 . . . Christmas Themes in Illuminated Manuscripts; thru 1/26.

EL MUSEO DEL BARRIO—1230 Fifth Ave., (831-7272). Tues.-Fri. 10:30-4:30, Sat.-Sun. 11-4 . . . Mira! The Canadian Club Hispanic Art Exhibition; thru 1/30.

MUSEUM OF AMERICAN FOLK ART—125 W. 55th St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $2; seniors and students $l; free Tues. eve. Ape to Zebra: A Menagerie of New Mexican Wood Carvings; thru 2/16 . . . An Art of Deception: American Wildfowl Decoys; thru 2/16 . . . Children in Red by Ammi Phillips; thru 2/16.

MUSEUM OF THE AMERICAN INDIAN—Broadway and 155th St. (283-2420). Tues.-Sat. 10-5; Sun. 1-5, $2; seniors and students $1. Art and artifacts from North and South America, ancient to modern.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tues. 12-8, Wed.-Sat. 12-5. $3; $2 students; $1.50 children and seniors. Cassettes available for viewing at museum include documentaries, news, dramatic and comedy shows. Also special screenings daily . . . Jazz on Television; thru 1/30.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Daily 12-6. $3; children and seniors $1.75. In Perspective, permanent exhibition on the history and development of holography . . . Light Years . . . Dieter Jung: Installations; thru 2/16 . . . Illusion: Between Life and Art; thru 2/16.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11-6, Thurs. till 9. Closed Wed. $4.50; students $3; seniors $2. (Thurs. 5-9 pay as you wish) . . . Contrasts of Form: Geometric Abstract Art 1910-1980; thru 1/7 . . . Henri De Toulouse-Lautrec; thru 1/26 . . . Self-Portrait: The Photographer's Persona, 1840-1985; thru 1/26 . . . Variants; thru 3/11.

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. New Toy Gallery . . . Rooms from the Home of John D. Rockefeller Sr . . . Wurts Brothers Photograph New York; thru 1/5 . . . A Frog He Would A Wooin'—an Amphibious Festivity; thru 3/2 . . . Light as a Feather; thru 4/12 . . . Saving Faces: Collecting Images of Broadway's Brightest; thru 3/17.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). $2:50, seniors and students $2. Selections From the Permanent Collection; thru 2/9 . . . Dutch Masterworks from the Bredius Museum: A Connoisseur's Collection; thru 1/6 . . . Jasper Cropsey Watercolors; thru 1/19.

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed. 12-8. Thurs.-Sun. 12-6. Closed Mon. and Tues. Suggested admission $2.50; students and seniors $1.50, children free. The Art of Memory/The Loss of History; thru 1/19.

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5, $2; children $1. The World of Tiffany: The Neustadt Collection of Tiffany Lamps . . . Firefighting on Parade: 1700-1865 . . . The Statue of Liberty: America's Symbol of Freedom in Souvenirs and Ephemera; thru 1/5 . . . The Statue of Liberty Centennial Celebration; thru 3/16 . . . The Great Fire of 1835: Sesquicentennial Anniversary; thru 3/2 . . . Lurid Literature: Popular Reading of the 19th Century; thru 2/28.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily except Sun. 10-6; some collections to 9 . . .From Witches To Wonderland: American Children's Books 1692-1947; thru 1/11. **Lincoln Center**, 111 Amsterdam Ave., at 65th St. Portraits of Performing Artists by Boris Chaliapin; thru 1/25.

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tues., Thurs., Fri. 10-5; Wed. 10-8; Sat.-Sun. 1-6. Contribution suggested . . . Furnishing the Streets: 1902-1922; thru 1/12 . . . Old Master Drawings from the Feitelson Collection; thru 1/5.

WHITNEY MUSEUM—Madison Ave. at 75th (570-3676). Tues. 1-8, Wed.-Sat. 11-5, Sun. 12-6. $3, seniors $1.50. (Free Tues. 6-8). 20th-Century American Art: Highlights of the Permanent Collection . . . Calder's Circus . . . High Styles: 20th-Century American Design; thru 2/16 . . . Ralston Crawford Retrospective; thru 2/2 . . . George Sugarman: Painted Wood Sculpture; thru 2/9. **Whitney Museum at Philip Morris,** 42nd at Park (878-2550). The Photography of Imogen Cunningham: A Centennial Selection; thru 1/30.

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). Next sale 1/14. **East,** 219 E. 67th St. (606-0400). 1/7 at 10: Furniture, Paintings, Decorative Objects and Rugs. On view from 1/3.

DOYLE—175 E. 87th St. (427-2730). Next sale 1/8.

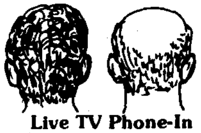
PHILLIPS—406 E. 79th St., (570-4830). Next sale 2/1.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 1/7 at 10:15 & 2: Sotheby's Arcade Auction. On view from 1/2.

"One colorful pasta after another, twenty in all, classical, whimsical, improvisational..."
GAEL GREENE,
N.Y. Mag. 4/85
CONTRAPUNTO®
fine pasta, wine & gelati
200 East 60th Street @ 3rd Avenue
one flight above Yellow Fingers
opposite Bloomingdales
751-8616

PRINCE ALFONSO VON HOHENLOHE, FOUNDER OF THE FAMOUS MARBELLA CLUB OF SPAIN, INTRODUCES THE NEW CARIBBEAN CHOICE OF THE INTERNATIONAL SET
Marbella Club
AT DRAGON BAY, PORT ANTONIO
JAMAICA
one of The Leading Hotels of the World®
For reservations and new color brochure
U.S.A. P.R. & U.S.V.I. (800) 223-6800 toll free
N.Y. State, Hawaii & Alaska (212) 838-3110 collect

MINOXIDIL



Live TV Phone-In
ADAM LEWENBERG M.D.
Specializing in Treatment of Hair Loss with Minoxidil, Answers Your Questions
BEST BETS CH. J 10:30PM MON.
212-714-0140

A TRIBECA LANDMARK
FREE PARKING After 6
8
THOMAS ST.
ITALIAN/AMERICAN MENU
8 THOMAS STREET, N.Y.C.
(off 300 Broadway) res. (212) 349-6350

La Caravelle
RESTAURANT
33 West 55th St. N.Y.C. JU 6-4252

René Pujol
Restaurant Français
"Magnificent Food served in a French-country-inn atmosphere"
Lunch • Cocktails • Dinner • After Theatre
Private Party Room . . . Closed Sun.
321 W 51 St., NYC Res: 246-3023 or 974-9076

OTHER EVENTS

RADIO CITY MUSIC HALL'S "MAGNIFICENT CHRISTMAS SPECTACULAR"—With the Rockettes, the traditional "Living Nativity" pageant, and some big new numbers, including "A Teddy Bear's Dream," a version of "The Nutcracker"; "Christmas in New York," with an ice-skating rink onstage; and "The Rockettes' Christmas Carousel." Through 1/9, at Sixth Ave. and 50th St. (757-3100). Show times vary, Wed.–Mon. Reserved seats, $24; general admission, $19.

AS THE YEAR TURNS, celebrations take to the outdoors, and never mind the weather. Fireworks at midnight are the lure in both Manhattan and Brooklyn, 12/31 midnight. In **Prospect Park,** festivities include a band, beginning around 11:30 in the Long Meadow. Outside the park, best viewing spot is at Grand Army Plaza, where cider and cookies will add to the spirit . . . In **Central Park,** the Heckscher ball fields, on the west side at about 63rd St., is the fireworks site, but here there won't be refreshment or music. See Sports, below, for details on the Midnight Run, a champagne-fueled race, hosted by the Road Runners Club . . . **Times Square,** of course, is the obvious midtown spot to join the throngs to watch the ball drop and the New Year begin . . . The **American Jazz Radio Festival,** courtesy of station WBGO, Art D'Lugoff, and Remy Martin, comes to New York in person, in an all-night New Year's Eve marathon jazzfest, at the Village Gate, Bleecker and Thompson Sts. The music goes on from 10–5 a.m., and among the tireless performers will be Blue Note artists Stanley Turrentine, Jimmy Smith, and Kenny Burrell. The whole thing will be broadcast live, with other performances across the country along the hookup. To join the crowd at the Gate: $50, with a drink minimum of $10 (475-5120). Part of the proceeds will help WBGO renovate and add to its broadcast facilities.

ENTERTAINING IDEAS—The **Community Holiday Festival** continues all week at Alice Tully Hall. Programs are free, tickets available at neighborhood Con Edison offices or through the arts councils presenting the groups. 1/2 at 7:30: "Viva Chinatown," with the Shu Lu Theater (431-9740). 1/3 at 7:30: Bronx Council on the Arts (see Concerts listing for 1/3, page 79). 1/4 at 2: "Fantasia Musicale Nuestra Danza," with Elsa Rivera-Salgado and others, from the Commonwealth of Puerto Rico. 1/4 at 7:30: Staten Island Symphony, Robert Kogan conducting. 1/5 at 7:30: Queens Council on the Arts, "Magic of the Andes," music and dance, with Tahuantinsuyo . . . Out at Brooklyn College, 1/5 at 2, **Fiesta de Reyes** is the traditional Three Kings Day fete, with costumes, magic, music, and entertainers from Puerto Rico, Cuba, Haiti, the Dominican Republic. $6, $8; children $3, $4 (718-434-4242) . . . **The Kitchen** is cooking again, at a new location, and is celebrating with "New Ice Nights," 1/3, 4, beginning at 7 with *video screening and continuing at 8 with performance* artists like Nam June Paik, Kinematic (Fri.), Meredith Monk, Lester Bowie (Sat.), a dozen more. At 512 W. 19th St. (255-5793); $10 . . . **Fathers & Daughters** is an all-day combination of performances, lectures, films, and more, with a definite Irish accent. Date is 1/4, beginning at 12:30 at Julia Richman High School, 317 E. 67th St., with "Did Your Mother Come From Ireland?," a film and discussion. Lots more will be going on, including a concert at 8 (see Concerts, page 79 for details. Prices vary for the events; for schedule, phone the Ethnic Folk Arts Center (691-9510).

NEW YORK EXPERIENCE—Multi-screen and multi-media montage of the city, past and present, in many aspects. McGraw-Hill Building, Sixth Ave., between 48th and 49th Sts. (869-0345). Mon.–Thu. 11–7; Fri., Sat. 11–8; Sun. noon–8. $4.50; under 12, $2.75.

THE SEAPORT EXPERIENCE—The story of the South Street Seaport area, from past to present, told in a multi-screen format, with special effects. Trans-Lux Seaport Theater, 210 Front St. (608-7888). Mon.–Thu. 11 a.m.–6 p.m.; Fri.–Sun. to 8. $3.75; under 12, $2.50.

HAYDEN PLANETARIUM, at the American Museum of Natural History, C.P.W. at 81st St. (873-1300). Sky Show, 1/1 (last day): "The Star of Christmas." Film and special effects explore the skies of 2,000 years ago, as seen by theologians, historians, astonomers. Check for holiday performance times. $3.75; seniors, students $2.75; children $2.

TOURS

A BREEZY WALK AT JONES BEACH STATE PARK, in Nassau County, with the American Littoral Society, New York Chapter (201-291-0055). 1/1 at 11 a.m., from the West End No. 2 parking lot at the beach. Free.

SOHO ART GALLERIES—With Adventure on a Shoestring (265-2663). 1/4 at noon, meet at N.W. corner of Broadway and Prince St. $5.

GREENWICH VILLAGE—"The Village Experience" is a personalized walk with Lili Pollatos, who talks about history, trends, architecture (334-8463). Daily except Sun. at 10 and 2. $10.

UPPER WEST SIDE—Weekly walk with Vivian B. Awner, who explains what shaped the area, from the Dakota's early days to Art Deco. Every Sun. at 2; $6 (662-4042, for meeting place).

HARLEM SPIRITUALS AND GOSPEL—(718-275-1408). Gospel and Sprituals tour, every Sun. 9 a.m.–1 p.m. Residential areas, the Morris-Jumel Mansion, and a Baptist church service. $23, reserve by noon Sat. . . . Soul Food and Jazz tour, Thu., Fri., and Sat., 7:30–midnight, with dinner, music, and drinks. $55; reserve 24 hours ahead.

RADIO CITY MUSIC HALL—Backstage at the movie-stage showcase; tour includes a look at the Wurlitzer organ, costume department, the Grand Foyer, and the stage itself. One-hour tours depart at frequent intervals daily from the main lobby; $3.95. Groups: 541-9436.

LINCOLN CENTER—A first-hand look at the world of ballet, opera, theater, music. Frequent tours leave from the concourse level tour desk between 10 a.m. and 5 (Lincoln Center, 140 W. 65th St.). $5.25 adults, $4.75 students and senior citizens, $3 children (877-1800, ext. 512).

SOUTH STREET SEAPORT MUSEUM—Tours include "the best of the ships and buildings." Daily at regular intervals, *from the Pilothouse; included in admission price* to Museum complex: $4, seniors $3, children $2 (669-9400). Also 1½-hour cruises on the sidewheeler Andrew Fletcher; daily at 10 (Sat. and Sun. only), noon, 2, 4, 6, 8. Information: 242-3413.

SNUG HARBOR—Sat. and Sun. tours of this preservation *project, from the Visitors Center.* At 1000 Richmond Terrace, S.I. (718-448-2500). At 2; free.

URBAN PARK RANGERS—Phone borough offices for the weekend's schedule of winter-season walks and workshops: Bronx (589-0096). Brooklyn (718-297-3400). Manhattan (379-3091). Queens (718-699-4204). Staten Island (718-442-1304).

GREENWICH VILLAGE—Two-hour walking tour with emphasis on history and architecture; phone for meeting place (675-3213). Mon.–Fri. at 10 a.m. $5.

NATURE WALKS—Clay Pit Ponds State Park Preserve, S.I. (718-967-1976). 1/5 at 11 a.m., a winter nature walk; free . . . Alley Pond Environmental Center, 228-06 Northern Blvd., Queens (718-229-4000): 1/4 at noon, an insect-identification and Wetland walk; $3. Wetland walks, Sun. at 1; $1. Woodland walks, Wed. at 10 a.m. through Feb. . . . Wave Hill, 249th St. and Independence Ave., Bronx (549-3200): A greenhouse-and-garden walk, every Sun. at 2:15; free with weekend admission, $2.

OUTDOORS CLUB—Write P.O. Box 227, N.Y. 10021 for schedule of country hikes (876-6688 eves. before 10). Also: 12/14, an art-history walk on Manhattan's Upper East Side, galleries and museums. Meet at 2, on steps of the Metropolitan Museum, Fifth Ave. and 82nd St. (718-476-2415). $1.

SPORTS

PRO BASKETBALL—**Knicks** (Madison Square Garden: 564-4400): 1/2 vs. Washington; 1/7 vs. Indiana. All games at 7:30; $8–$16 . . . **Nets** (Brendan Bryne Arena, East Rutherford, N.J.: 201-935-8888): 1/4 at 7:30 vs. Cleveland. $6–$17.

HOCKEY—**Rangers** (Madison Square Garden: 564-4400): 1/5 at 7:30 vs. Quebec. $6–$19 . . . **Islanders** (Nassau Coliseum, Uniondale: 516-794-4100): 1/2 at 8:05 vs. Boston; 1/4 at 7:05 vs. Chicago; 1/7 at 8:05 vs. Minnesota. $16–$25 . . . **New Jersey Devils** (Brendan Byrne Arena, East Rutherford, N.J.: 201-935-6050): 1/3 at 7:35 vs. Washington. $10–$19.

HORSE RACING—The thoroughbreds are at Aqueduct for the winter-spring meeting, through 5/5 (718-641-4700). Daily except Tue.; post time, 12:30. $2, $3.50. Featured races: 1/1, the Interboro; 1/4, the Aqueduct Handicap; 1/5, the Montaulk.

STEPS (New York Road Runners Club: 860-4455)—12/31 at 12 midnight: The Runner/NYRRC Midnight Run (5 miles); begins and ends at Tavern on the Green, with champagne instead of water at first-aid stations ($8). 1/5 at 10 a.m.: NYRRC Season Opener ($8, with free T-shirt, bagels, and hot chocolate).

CHILDREN

SAVE OUR STREET, by Sesame Street, at Madison Square Garden's Felt Forum (564-4400). 1/1, 2 at 2:30; 1/3 at 2:30 and 7:30; 1/4 at 7:30; 1/5 at 1 and 4:30. $7, $9.

BIG APPLE CIRCUS at Lincoln Center's Damrosch Park (Broadway at 63rd: 860-7320)—Clowns, horses, elephants, aerialists, acrobats, and jugglers under a fully heated, Italian big-top tent. Special guest artist is Dimitri, *until now a clown who was strictly Swiss.* 1/1–3 at 12:30 and 4; 1/4 at 2 and 7:30; 1/5 at 12:30 and 4. $7–$25 (call, because some performances may be sold out; others have reduced admission fees).

ALADDIN—Department of Parks and Recreation Marionette Theater, Swedish Cottage, Central Park, West Drive at 79th St. (988-9093). 12/30 only, at noon and 3. Must reserve. $2.

CINDERELLA—Hudson Vagabond Puppets. Two, World Trade Center lobby. 12/30, 31 at 12:30 and 1:30. Free.

JENNIFER AND HER BAG LADY, at Hartley House Theatre (413 W. 46th St.: 666-1716). It's about a youngster recently moved to NYC and a former vaudevillian who is now a shopping-bag lady; book by Lee Frank, music and lyrics by James Beloff. 1/4 at 3 and 8; 1/5 at 3. Adults, $5 (matinees) and $6 (evening); children, $4 and $5.

PAPAGENO PUPPET THEATRE *presents* "The Nutcracker" at the Brownstone Center (128 W. 80th St.: 316-6812). Sat. and Sun. at 1 and 2, through 1/5. $2.50 (reservations required).

WAVE HILL LAST SUMMER (675 W. 252 St., Bronx: 549-3200)—Renditions of flowers, hills, through 1/1. Hours: Wed.–Fri., 1–4 p.m.; Sat.–Sun., 12–4. Adults, $2; seniors, $1; children under 14, free.

THEATREWORKS/USA presents "The Sorcerer's Apprentice" at the Promenade Theatre (2162 Broadway, at 76th St.: 595-7500). A multi-media puppet performance by Emmy Award winner Marshall Izen. 1/4 at 1, 1/5 at 12:30. $9, $12.

MICHAEL TAUBENSLAG PRODUCTIONS—Jan Hus Playhouse, 351 E. 74th St.: days, 772-9180. 1/5 at 1:30: "The Funzapoppin Magic Show." $3.95.

UPPET PLAYHOUSE (Murphy Center at Asphalt Green, 555 E. 90th St.: 879-3316)—1/4 at 11 and 1: "Eeyore's Birthday," by Magpie Puppets, based on "Winnie the Pooh." $3.

ITTLE PEOPLE'S THEATRE COMPANY (39 Grove St.: 765-9540) presents "Wilbur, the Christmas Mouse" at 1:30 and "Santa Claus and the Magic Bell" at 3, every Sat. and Sun. through 1/5. $4.

TORY HOUR at Eeyore's, 11 a.m. at the Broadway store (at 81st St.: 362-0634) and 12:30 at the Madison Ave. store (at 81st St.: 988-3404), every Sun. Free.

IDA! (Irish Arts Center, 533 W. 51st St.: 714-2789) presents "Once a Year on Christmas Eve," by Jeremy Beck. 1/1, 4 at 1 and 3; 1/5 at 1 and special performance at 7. Adults, $5.50; children, $5.

ONG-RUNNERS—Mostly Magic (55 Carmine St., off Sixth Ave. and Bleecker St.: days, 382-1280; eves, 924-1472) will present a magic show. Sat. at 2, featuring David Charneee and Imam. $7.50 . . . "The King of the Entire World," a musical combination of kings and fools, rocket-ship adventures, and a geography lesson, will be presented by the **4th Wall Repertory Company** (79 E. 4th St.: 254-5060) on Sat. and Sun. at 3:30. Adults, $10; children, $6 . . . "Alfred the Dragon Solves the Mystery" is presented by the **Children's Improv. Co.** (New Media Repertory Co., 1462 First Ave.: 734-5195) every Sat. at 3 p.m. Adults, $4; children, $3.50 . . . **13th Street Repertory Company** (50 W. 13th St.: 675-6677) presents "The Empire Laughs Back" (Sat. at 1) and "Rumpelstiltskin" (Sun. at 1). Sat. and Sun. at 3, "The Snow White Show" is on stage. $3 . . . At **Magic Towne House** (St. Peter's Church, 619 Lexington Ave., at 54th St.: 734-5195), there is magic, comedy, audience participation. Shows Sat. and Sun. at 1, 2:30, and 4. $5 (must reserve; adults must be with a child).

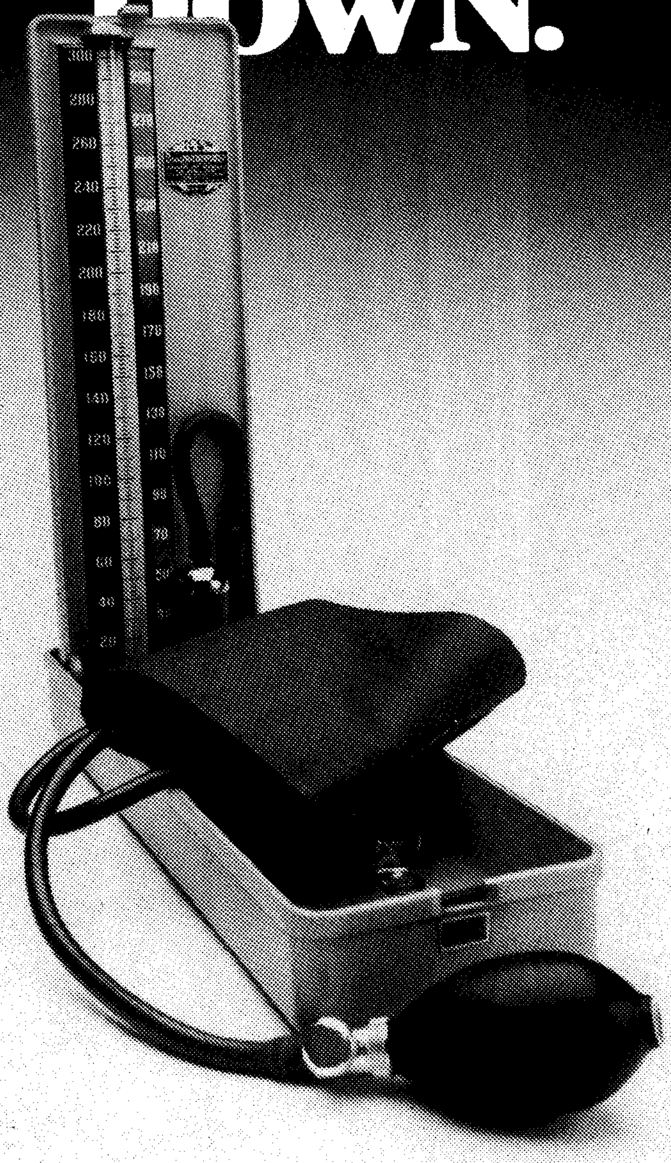
HILDREN'S MUSEUM OF MANHATTAN (Manhattan Laboratory Museum, 314 W. 54th St.; 765-5904)—Exhibits: "Color and Light," prisms, shadow wall, performance area . . . "Comics Come Alive," comic-strip art through the centuries . . . 1/4-5: "In Any Language"—create comic strips using French, Spanish, Hebrew, and other tongues (1:30 and 3:30 on both days). Free with museum admission. Hours: Wed.–Sun., 1-5. Adults, $2 (weekends) and $1 (weekdays); children, $3 and $2.

IUSEUM OF THE CITY OF NEW YORK (Fifth Ave. at 103rd St.; 534-1672) presents "A Frog He Would A-Wooing," a collection of frog toys, literary frogs, frog folk art, which will run through 3/2/86 . . . 1/4 at 1:30: "Winter Capers"—a medley of one-act plays ($2.50). Following the show, at 2:40, there will be a "Please Touch" demonstration, in which children may handle antiques (butter churn, ice skates, cradle, footwarmer, etc.; $1). 1/5 at 2:30: "The Magic Flute," with Elinor Amlen ($3). Hours: 1-5, closed Mondays. Free museum admission.

BROOKLYN MUSEUM (200 Eastern Pkwy., at School and Youth Program Division: 718-638-5000, ext. 221)—Every Sat. and Sun. at 2: "What's Up?," a free gallery program that will introduce children to the collections. Also: "Arty-Facts," a workshop that will explore art concepts through games (ext. 226). Hours: Mon.–Fri., 9:30-4:30. Free with museum admission.

SPECIAL EXHIBITS—At the **Donnell Library Center** (Central Children's Room, 20 W. 53rd St.: 621-0636): "One Hundred Titles for Reading and Sharing," a collection of the best in books, recordings, and computer software for children published this year. Hours: Mon., 12:30-8; Tue.–Fri., 12:30-5:30; Sat., 9:30-5:30; Sun., 1-5; through 1/18. Free . . . At the **New York Public Library** (Fifth Ave. at 42nd St.: 221-7676): "From Witches to Wonderland: American Children's Books, 1692–1947"—a collection of rare children's books consisting of 120 illustrated books, drawings, and manuscripts. Hours: Mon.–Wed., 10-9; Thu.–Sat., 10-6; through 1/11. Free . . . At Brooklyn's **Central Library** (Grand Army Plaza: 718-780-7700): "Let's Celebrate: Books From Brooklyn for Children," includes sketches, book covers, books, posters, and photographs. Hours: Mon.–Tue., 9-8; Fri.–Sat., 10-6; Sun., 1-5; through 1/6. Free.

AMERICAN MUSEUM OF NATURAL HISTORY (C.P.W. at 79th St.: 873-1300)—Introduction to plants, animals, rocks of New York. Hours: Sun., Mon., Tue., Thu., 10 a.m.–5:45 p.m.; Wed., Fri., Sat., 10-9 p.m. Natural Science Center: Tue.–Sat., 10:30-12:30, 1:30-4:30. Adults, $3; children, $1.50.



Many of the 60 million Americans who have high blood pressure don't know it. You could be one of them. So call the Red Cross and have your blood pressure checked. Because high blood pressure means a high risk of heart attack or stroke. And, unfortunately, the law of gravity doesn't affect it.

American Red Cross

Ad Council

RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some delûxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

ACUTE CAFE—110 W. Broadway, bet. Duane & Reade Sts., 349-5566. Casual. Northern Italian. Spcls: bocconcini alsalto, striped bass with white wine, penne lentini. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 3–midnight. Available for private parties. Closed Sun. **(M)** **AE, DC.**

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à Baiana. Res. nec. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–5. D Sun.–Thurs. 5–11:30, Fri.–Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC.**

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: angel hair alla sasi, boneless chicken scarpariello, cannelloni amalfitani. Open Tues.–Thurs. noon–11:30, Fri. to 12:30, Sat. to 1, Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

BERNSTEIN ON ESSEX—135 Essex St., 473-3900. Casual. Kosher/Chinese/deli. Spcls: fong wan gai, sweet and pungent beef/veal, pastrami & corned beef sandwiches. Open Sun.–Thurs. 11 a.m.–1 a.m., Fri. to 2 p.m., Sat. 7 p.m.–3 a.m. Private parties for 60. **(M)** **AE, MC, V.**

DELMONICO'S—56 Beaver St., at South William St., 422-4747. Dress opt. French. Spcls: steak au poivre, filet de sole Normande, poitrine de volaille dijonnaise. Res. sug. B Mon.–Fri. 7:15–10. L Mon.–Fri. 11:30–3. D Mon.–Fri. 5–10. Private parties for 12–250. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

EL CORTIJO—128 W. Houston St., 674-4080. Casual. Spanish. Spcls: paella, zarzuela, veal extremena. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. & Sun. noon–midnight. **(M)** **AE, DC, MC, V.**

FERRARA'S CAFE—195 Grand St., 226-6150. Casual. Italian pastries only. Spcls: gelati, cannoli. Open daily 7:30 a.m.–midnight. **(I)** **No credit cards.**

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.–Fri. 8–10. L & D Mon.–Fri. 11:45–9. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GANN—171 Spring St., bet. Thompson & W. Broadway, 966-0963. Casual. French/Japanese. Spcls: warm duck salad, Japanese tuna steak with tarragon lemon butter sauce, veal sweetbreads with chanterelle port sauce. Res. sug. L Tues.–Fri. noon–3:30. Br Sat.–Sun. noon–4. D daily 5:30–11:30. **(M)** **AE, MC, V.**

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American/classic. Spcls: salmon sausage with cucumber, tomatoes, and herb sauce; scallop ravioli with leek and fennel in a tomato butter sauce, salmon fillet with three caviars in a lemon butter sauce, roast loin of lamb with eggplant provencal. Res. sug. D Mon.–Thurs. 6–midnight, Fri.–Sat. to 1 a.m. Br Sun. 11:30–8:30. Ent. Free parking Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.–Fri. 6:30–10:30, Sat.–Sun. from 7:30. L Mon.–Fri. 11:30–3:30, Sat. noon–3:30. Br Sun. 11–3. D Sun.–Thurs. 5–11:30, Fri.–Sat. 6–10:30. **(M)** **AE, CB, DC, MC, V.**

GROTTA AZZURRA—387 Broome St., 925-8775. Casual. Italian. Spcls: homemade pasta, Italian seafood, lobster fra diavolo. Open Tues.–Sun. noon–midnight. Closed Mon. **(M)** **No credit cards.**

HARLEQUIN—569 Hudson St., at W. Eleventh St., 255-4950. Casual. Continental/Spanish. Spcls: angulas, bouillabaisse Catalonian, paella, veal and sweetbreads with morels. Res. sug. Br Sat.–Sun. noon–4. D daily 5:30–*midnight.* **(M)** **AE, CB, DC.**

THE MARK ON HUDSON—519 Hudson St., at W. 10th St.,255-4655. Casual. Continental. Spcls: breast of duck in mustard sauce, fillet of sole baked in parchment, cassoulet. Res. sug. L Mon.–Fri. 11:30–4:30. Br Sat.–Sun. 11:30–4:30. D Mon.–Sat. 6–12:30, Sun. to 11:30. Private parties for 30–80. Ent. Fri.–Sun. **(M)** **AE, CB, DC, MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate souffle with burnt almond sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5–10. Barroom: 11:30 a.m.–1 a.m. Free D parking. Closed Sun. (M) **AE, CB, DC, MC, V.**

NEW DEAL—152 Spring St., 431-3663. Casual. California/French. Spcls: veal with morels, sole with ginger & lobster, rack of lamb. Res. sug. L Tues.–Fri. 11–4. Br Sat.–Sun. 11–4. D daily 5–11. Private parties for 100. Ent. Wed–Sat. **(M)** **AE, CB, DC, MC, V.**

OCEAN CLUB—107 Reade St., 513-0610. Casual. Continental/Russian. Spcls: chicken kiev, shashlyk, blini with caviar. Res. sug. L Mon.–Fri. 11:30-4. D Mon.–Thurs. 4–11:30, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

OMEN—113 Thompson St., 925-8923. Casual. Provincial Japanese. Spcls: seafood, sashimi, tempure, suppon-softshell-turtle, pasta of the house. Res. nec. D Tues.–Sun. 5:30–11:30. Br Sat.–Sun. 11:30–4:30. Closed Mon. **(M)** **AE.**

PATRISSY—98 Kenmare St., at Mulberry St., 226-2888. Casual. Italian. Spcls: spedino alla Romano, linguini with lobster sauce, scaloppine alla collina. Res sug. L Mon.–Fri. noon–3. D daily 5–11 p.m. Private parties for 25. **(M)** **AE, CB, DC, MC, V**

RACHEL'S—25 Hudson St., at Duane Park, 334-8155. Casual. New American. Spcls: barbecued ribs selected seafood. Res. sug. L Mon.–Fri. 11:30–3:30 Br Sun. 11:30–3:30. D Mon.–Sat. 4–11. Strolling violinist Fri. & Sat. night. Private parties. **(M)** **AE, CB, DC, MC, V.**

ROAD TO MANDALAY—380 Broome St., bet. Mott & Mulberry Sts., 226-4218. Casual. Burmese. Spcls Burmese curry, grilled whole fish, mixed-seafood in hot & sour sauce. Res. sug. L daily noon–3. D daily 6–11. **(I)** **AE.**

S.O.B.'S—204 Varick St., at Houston St., 243-4940. Casual. Bahian/Brazilian. Spcls: feijoada, smoked beef with pumpkin seasoned with garlic & peppers, shrimp chuchu, mariscada. Res. nec. D only Tues.–Sat. 7–midnight. Ent. Closed Sun. & Mon. **(M)** **AE, CB, DC, MC, V.**

SOUEN—210 Sixth Ave., at Prince St., 807-7421. Casual. Japanese style macrobiotic. Spcls: fish, tempura, Seitan, brown rice, tofu pie. Open Mon.–Sat. noon–11 p.m., Sun to 10. Also **2444 Broadway, bet. 90th–91st Sts.,** 787-1110. **(I)** **AE.**

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.–Thurs. 11:30 a.m.–midnight., Fri. to 1, Sat. 1–1, Sun. 1–11. Private room for banquets. Valet parking for D. Ent. **(M)** **AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili, and muffins. Res. sug. Open Sun.–Wed. 11:30 a.m.–11 p.m., Thurs.–Sat. to midnight. Br Sat.–Sun. 11:30–4:30. **(I)** **AE, MC, V.**

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American/international. Membership club at L (non-member surcharge). D Mon.–Sat. 5–10. Table d'hôte. Buffet Sat. noon–3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

YANKEE CLIPPER—170 John St., bet. South & Front Sts., 344-5959. Casual. American/Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.–Fri. noon–4. D Sun.–Thurs. 4–10, Fri.–Sat. to 11. Private parties 25–150. **(M)** **AE, CB, DC, MC, V.**

Greenwich Village

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D daily 5–1. Complete D. Ent. by opera and popular singers. **(M)** **AE, CB, DC, MC, V.**

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St., 206-1830. Casual. Belgian bistro. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, fondue au fromage. Res. sug. D daily 6–midnight. Br Sat.–Sun. noon–3:30. **(M)** **AE, MC, V.**

CAFE ESPANOL—172 Bleecker St., 505-0657/475-9230. Casual. Spanish/Mexican. Spcls: mariscadas with egg sauce, shrimp special, paella, lobster. Res. sug. L daily noon–4. D Mon.–Thurs. 4–midnight, Fri.–Sun. to 1 a.m. Free parking. **(I)** **AE, DC, MC, V.**

CARAMBA II—684 Broadway, at Third St., 420-9817. Casual. Mexican. Spcls: margaritas, chimichangas, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARLOS 'N CHARLIE—521 West St., bet. Horatio & Gansevoort Sts., 645-0770. Casual. Mexican. Spcls: oysters jalapenos, chicken Yucatan, pork maya. No res. D daily 6:30–midnight. **(I)** **No credit cards.**

DURANGO—105 E. 9th St., 674-6030. Casual. Mexican/California style. Spcls: snapper Acapulco, rellenos del mar, bisteck picado. Res. sug. L daily noon–4. D Sun.–Thurs. 4–11:30, Fri.–Sat. to midnight. **(I–M)** **AE, CB, DC.**

EL CHARRO—4 Charles St., bet. 10th & 11th Sts., 242-9547. Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.–Thurs. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. Also **El Charro Espanol—58 E. 34th St.,** 689-1019. **(I)** **AE, DC, MC, V.**

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30–3. D Sun.–Thurs. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St., 620-4020. Casual. American. Spcls: goat cheese ravioli, duck breast carpaccio, warm raspberry gratin. Res. nec. L Mon.–Fri. noon–3. Br Sun. 11:30–4. D daily 5:30–midnight. Late night S. **(M)** **AE, CB, DC, MC, V.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M)** **AE, CB, DC, MC, V.**

KATHERINE AGAIN—183 W. 10th St., 924-6288. Casual. American/French. Spcls: filo wrapped escargots, cajun fettuccine, chicken with Armagnac & white truffles, veal medallions with artichoke hearts & smoked oysters. Res. sug. D Sun., Tues.–Thurs. 7–midnight, Fri.–Sat. to 1 a.m. Bar from 5 p.m. Ent. nightly. Private parties 20–75. Closed Mon. **(M)** **AE.**

KING STREET CAFE—213 Sixth Ave.,255-5731. Casual. New American. Spcls: blackened fish, chicken with pears and cider cream. L Tues.–Fri. 11:30–3. D Tues.–Sun. 5:30–11. Br Sun. 11:30–4. Closed Mon. **(M)** **AE.**

KNICKERBOCKER—33 University Pl., 228-8490. Casual. American. Spcls: prime steak, shrimp Knickerbocker, veal chop, homemade desserts. Res. sug. L Mon.–Sat. 11:30–4:30. Br Sun. 11:30–4. D daily 4:30–11:30. S daily 11:30–3 a.m. Ent. Mon.–Sat. from 9:30. **(M)** **AE, DC, MC, V.**

LA GAULOISE—502 Sixth Ave., at 13th St., 691-1363. Casual. French. Spcls. of the day. Res. nec. L Mon.–Fri. noon–3. D and after theater S daily 5:45–11:30. Br Sat. & Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

LA GRANDE CORNICHE—180 Christopher St., 206-0727. Dress opt. American/nouvelle. Spcls: sautéed salmon with pistachio butter, scallops en papillote with tomato basil butter sauce, filet mignon with leeks. Res. sug. D daily 6–11:30. S 11:30–2 a.m. Br Sat.–Sun. noon–4. Ent. nightly. **(M)** **AE, DC, MC, V.**

LOTUS BLOSSOM—317 Greenwich St., bet. Reade & Duane Sts., 219-0005. Casual. Cantonese/Szechuan. Spcls: orange beef, Cantonese lobster, crispy milk crepes. Res. sug. L Mon.–Fri. 11:30–3. D daily 3–11. Private parties for 150. **(I)** **AE, CB, DC.**

MARY LOU'S—21 W. 9th St., 533-0012. Casual. Continental. Spcls: swordfish mesquite, seafood brochette, chicken pot-pie. Res. nec. L Mon–Fri. noon–3. Br Sun. noon–3:30. D Mon.–Thurs. 5:30–1, Fri.–Sat. to 2, Sun. to 11. Private parties for 40. **(M)** **AE, CB, DC, MC, V.**

MINETTA TAVERN—113 MacDougal St., at Minetta La., 475-3850. Casual. Italian/American. Spcls: veal alla Borgia, bay scallops Minetta, homemade desserts. Res. sug. Open noon–midnight daily. **(I-M)** **AE, DC, MC, V.**

MONTE'S—97 MacDougal St., 228-9194/674-9456. Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish. Res. sug. Open Mon., Wed.–Sun. noon–11 p.m. Closed Tues. **(M)** **AE, CB, DC, MC, V.**

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.–Sun. noon–3. D Sun.–Thurs. 5–11, Fri.–Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.–Fri. noon–3. D Mon.–Thurs. 3–9, Fri. to 10, Sat. to 11:30. Ent. Fri. & Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

TEXARKANA—64 W.10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6–midnight. S Tues.–Sat. midnight–3:45 a.m. Private parties. **(M)** **AE, DC.**

TOONS—417 Bleecker St., at Bank St., 924-6420. Casual. Bangkok. Spcls: pla lad prig, frog legs, pla muk pad tua. Res. sug. D Mon.–Thurs. 5–11:30, Fri.–Sat. to midnight, Sun. 4–11. **(I-M)** **AE, MC, V.**

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white-chocolate mousse. Res. sug. L Mon.–Fri. 11:45–3:30. Br Sat. noon–4, Sun. from 11. D daily 5:30–11. **(M)** **AE, CB, DC, MC, V.**

UKRAINIAN RESTAURANT—132 Second Ave., at 8th St., 533-6765. Casual. Ukrainian. Spcls: blintzes, pierogis, stuffed cabbage, chalah bread. Open Mon.–Thurs. 11 a.m.–midnight, Fri.–Sun. to 1 a.m. Br Sat.–Sun. 11–5. Private parties for 100. **(I)** **No credit cards.**

VILLAGE GREEN—531 Hudson St., 255-1650. Dress opt. American. Spcls: summer special 1½-lb. lobster, swordfish, salmon, steak, banana Foster, frozen souffle. Res. sug. D Tues.–Sat. 5:30–11:30. Private parties for 50. Pianist Tues.–Sat. from 5 p.m. Closed Sun. & Mon. **(M)** **AE, MC, V.**

ZINNO—126 W. 13th St., 924-5182. Casual. Italian. Spcls: chicken contadina, veal chop Milanese, linguine frutti di mare. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thurs. 5:30–11:15, Fri.–Sat. to 11:45, Sun. to 10:15. Ent. nightly. **(M)** **AE, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: involtini di pollo, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.–Fri. noon–5. D daily 5–11. Br Sun. noon–4. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

CAFE DU PARC—106 E. 19th St.,777-7840. Casual. French. Spcls: monk fish fillet in red wine sauce, breast of duck with lemon & green peppercorn sauce, sauteed sweetbreads with morel sauce. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties for 25. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CASA MIA—225 E. 24th St., 679-5606. Casual. Northern Italian. Spcls: veal Sorrentino, chicken & veal alla crema, spaghetti carbonara. Res. sug. L Tues.–Fri. noon–3. D Tues.–Sun. 5–11. Private parties for 60. Closed Mon. **(M)** **AE.**

DUBROVNIK—88 Madison Ave., at 29th St., 689-7565. Dress opt. Yugoslav/Continental. Spcl: ambassador à la Ziggy (chicken, veal, & filet mignon in a wine sauce). L Mon.–Fri. noon–3. D Mon.–Thurs. 5–11, Fri.–Sat. to 4 a.m., Sun.4:30–1 a.m. Disco Fri.–Sun. Pianist Mon.–Thurs. 6:30–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.–Sat. 5–11. Closed Sun. **(I-M)** **AE.**

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 5–10:30, Sat. 4–11. Private parties for 25. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

HUNAN BALCONY EAST—386 Third Ave., bet. 27th & 28th Sts., 725-1122. Casual. Hunan. Spcls: jangsze chicken, soong tze scallops, chen pi beef. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, MC, V.**

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild game in season, fresh Dover sole. Res. nec. Open for L & D Sun.–Fri. noon–midnight, Sat. to 2 a.m. Spcl. pre-theater D. **(M)** **AE, MC, V.**

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonnette d'agneau aux herbes, ratatouille. Res. nec. L Mon.–Fri. noon–2:30. D daily 6–11. **(M)** **AE, DC, MC, V.**

MADISON TOWERS—22 E. 38th St., 685-3700. Dress opt. American. Spcl: hamburgers. Open daily 6 a.m.–midnight. **(I)** **AE, CB, DC, MC, V.**

MESA DE ESPANA—45 East 28th St., 679-2263. Casual. Spanish/seafood. Spcls: paella Valencia, zarzuela, chicken villaroy. Res. sug. Open for L & D Sun.–Thurs. noon–10:30, Fri.–Sat. to 11. Guitarist Thurs.–Sat. from 6. **(M)** **AE, MC, V.**

MINDY'S—212 E. 42nd St., in the Helmsley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 5–10:30. S 10:30–midnight. Light entrées served between meals. Ent. **(M)** **AE, CB, DC, MC, V.**

MON PARIS—111 E. 29th St., 683-4255/684-9411. Dress opt. French. Spcls: bouillabaisse, duck a l'orange, sweetbreads with marron. Res. sug. L Mon–Fri. noon–3. D Mon.–Sat. 5:30–10:30. Private parties for 45. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

NICOLA PAONE—207 E. 34th St., 889-3239. Formal. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(E)** **AE, CB, DC.**

OLE—434 Second Ave., bet. 24th & 25th Sts., 725-1953. Casual. Spanish. Spcl: mariscada. L Mon.–Fri. 11:30–3. D Sun.–Thurs. 4–11, Fri.–Sat. to midnight. Guitarist Wed.–Sun. Reduced rate parking in bldg. **(I-M)** **AE, MC, V.**

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30–9:30. Closed Sat. & Sun. **(M)** **AE, CB, DC, MC, V.**

PASTRAMI FACTORY—333 E. 23rd St., 689-8090. Casual. Kosher-style deli. Spcls: pastrami, homemade chopped liver, matzo-ball soup. Open Sun.–Thurs. 10 a.m.–10 p.m., Fri.–Sat. to 11. Free parking. **(I)** **AE.**

PER BACCO!—140 E. 27th St., 532-8699. Jacket required. Northern Italian. Spcls: osso bucco Milanese, vitello Valdostano, gnocchi al pesto. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PETE'S TAVERN—129 E. 18th St., at Irving Pl., 473-7676. Casual. Italian/American. Spcls: shrimp scampi, veal masala, chicken alfredo. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Thurs. 3–midnight, Fri. 3–1 a.m., Sat. 11:30 a.m.–1 a.m., Sun. 11:30 a.m.–midnight. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

SHELTER—540 Second Ave., at 30th St., 684-4207. Casual. Regional American. Spcls: seafood salad with fresh dill, marinated & grilled baby chicken with herbed butter, spaghettini with shrimp, clams, scallops & mussels in marinara sauce, hamburger. L Mon.–Fri. 11:30–4:30. D daily 5–2 a.m. Br Sat.–Sun. 11:30–4:30. Bar open till 4 a.m. **(I)** **AE, DC, MC, V.**

THAI KITCHEN—210 E. 23rd St., 679-9177. Casual. Thai. Spcls: tamarind fish, crispy duck, shrimp masaman. Res. sug. L Mon.–Fri. 11–4. D daily 4–11. Private parties for 25–40. **(I-M)** **AE, CB, DC, MC, V.**

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle/Continental. Spcls: tournedos of veal with wild mushrooms and crème fraîche, Dover sole on leaf spinach, marinated rack of lamb with rosemary and Dijon mustard. L Mon.–Fri. noon–2:30. D daily 6–11. Pre-theater D 5:30–7:30. Ent. nightly 5:30–1. **(M)** **AE, CB, DC, MC, V.**

TUESDAY'S—190 Third Ave., at 17th St. 533-7900. Casual. American. Spcls: steak, prime ribs, seafood. L Mon.–Fri. 11–5. Br Sat.–Sun. 11–5. D daily 5–1 a.m. Jazz with Sat. Br. **(I-M)** **AE, MC, V.**

14th–42nd Streets, West Side

CAFE SEIYOKEN—18 W. 18th St., 620-9010. Dress opt. Japanese/Continental. Spcls: emince of duck & mousse, chicken roulade with basil, spinach & carrots laced with mozzarella sauce, supreme of fish with ginger teriyaki. Res. nec. L Mon.–Fri. noon–3. D Sun.–Thurs. 6–midnight, Fri.–Sat. till 1 a.m. **(M)** **AE, CB, DC, MC, V.**

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian/Continental. Spcl: veal Sorrentino. Res. sug. L Mon.–Sat. 11:45–3:30. D Mon.–Sat. 3:30–9. Complete L & D. Closed Sun., except for private parties. (I) AE, CB, DC, MC, V.

EL QUIJOTE—226 W. 23rd St., in the Chelsea Hotel, 929-1855. Casual. Castilian. Spcl: lobster from tank. Res. sug. Open daily noon–midnight. Inexpensive lobster special daily. **(M)** **AE, DC, MC, V.**

GIORDANO—409 W. 39th St., 947-9811. Dress opt. Northern Italian. Spcls: osso bucco, veal tonnato, homemade pasta, gnocchi. Res. sug. L daily noon–5. D daily 5–midnight. Private parties for 40. Ent. Tues.–Sat. from 8:30. **(M)** **AE, CB, DC, MC, V.**

HIDEAWAY—32 W. 37th St., 947-8940. (John Drew Barrymore's former townhouse.) Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.–Fri. noon–3:30. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Complete D 5–10. Music Mon.–Thurs. 7–midnight, Fri.–Sat. 8–1 a.m. Private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JOLSONS—400 W. 42nd St., 564-0004. Casual. Continental/American. Spcls: steak au poivre, stuffed pork chop, fresh pasta. Res. sug. L Mon.–Fri. 11:30–4. Br Sun. noon–4. D daily 5–11:30. Ent. nightly. Private parties for 50–75. **(M)** **AE, CB, DC, MC, V.**

KASPAR'S—250 W. 27th St., 989-3804. Casual. Continental. Spcls: *shrimp & scallop curry, sizzling mussels,* escabeche of salmon, rack of lamb, sweetbreads. Res. sug. L Mon.–Sat. noon–4:45. D Mon.–Sat. 4:45–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

KEENS—72 W. 36th St., 947-3636. Casual. American/Continental. Spcls: Keens mutton chop, medallions of veal with shallots, crispy duck with fresh fruit, grilled halibut with corn sauce. Res. nec. L Mon.–Fri. 11:45–2:45. D Mon.–Sat. 5–11. Private parties. Closed Sun. **(M)** **AE, DC, MC, V.**

LA COLONNA—17 W. 19th St., 206-8660. Casual. Northern Italian. Spcls: vitello Colonna, gnocchi with gorgonzola, risotto pescatore. Res. sug. L Mon.–Fri. noon–3. D daily 6:30–midnight. **(M)** **AE, DC, MC, V.**

LINO'S—147 W. 36th St., 695-6444. Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.–Fri. 11–3. D Mon.–Fri. 3–10, Sat. 5–10:30. Same à la carte offerings all day. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

MESON TOLEDO—318 W. 23rd St.,691-0529. Casual. Spanish. Spcls: Maine lobster, paella, mixed-seafood in garlic sauce. Res. nec. L daily 11:30–3. D Sun.–Thurs. 3:30–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC.**

NEW HANKOW—132 W. 34th St., 695-4972. Casual. Cantonese. Spcls: baked Cantonese shrimp, treasure steak, baked chicken with ginger & scallion. L daily 11–4:30. D daily 4:30–10:30. Complete L & D. Spec. gourmet & family Ds. **(I)** **AE, DC, MC, V.**

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 & all day Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

THE RIVERANDA/THE EMPRESS OF NEW YORK—Pier 62, W. 23rd St. & Hudson River, 929-7090. Formal. International/Continental. Spcls: breast of chicken express, coulibiac of Norwegian salmon, rack of lamb. Res. nec. L cruise boards at noon. D cruise boards at 7 & 9 p.m. Br Sun. at 12:30. Private parties for 15–700. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALAMO—304 E. 48th St., 759-0590. Casual. Mexican/Texan. Spcls: steak or chicken fajitas, mole poblano, chicken fried steak. Res. sug. L Mon.–Fri. 11–4. D Mon.–Sat. 4–midnight. Private parties for 100. Ent. Thurs. & Fri. Closed Sun.

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30–11:30. Br Sun. noon–4. **(I-M)** **AE, CB, DC, MC, V.**

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 702-5014. Dress opt. American. Spcls: buffalo steak, grilled fresh Maine lobster, New Orleans blackened redfish, medallions of veal and lobster. Res. sug. B daily 7–11. L daily noon–2:30. D daily 6–11. Br Sat. noon–2:30. Champagne buffet Br Sun. 11:30–2:30. Piano bar 5:30–midnight. **(M)** **AE, CB, DC, MC, V.**

AWOKI—305 E. 46th St., 759-8897. Jacket required. Japanese. Spcls: tempura, sushi, sukiyaki. Res. sug. L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5–10. Private parties for 4–80. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: grilled lambchops with rosemary, escalope of red snapper with spinach leaves, Nova Scotia smoked salmon. Res. sug. B daily 7–10:30. L Mon.–Sat. 11:30–3. D daily 5:30–11:30. Br Sun. 11:30–3. **(M-E)** Afternoon tea Mon.–Sat. 3–5:30. Ent. Mon.–Sat. 3–10:30 & Sun. Br. **AE, CB, DC, MC, V.**

BILL'S GAY NINETIES—57 E. 54th St., 355-0243. Dress opt. American. Spcls: veal piccata, sirloin steak, shrimp scampi. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–midnight. Private parties for 20–60. Ent. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jacket required. French/Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. D daily 7–2 a.m. Ent. nightly. **(E)** **AE, CB, DC, MC, V.**

CHEESE CELLAR—125 E. 54th St., 758-6565. Casual. Spcls: pasta, seafood, hamburgers, salads, fondue. Open Mon.–Thurs. 11:30 a.m.–11, Fri. to midnight, Sat. from 5. Br Sun. 11:30–3. **(I)** **AE, CB, DC, MC, V.**

CHRIST CELLA—160 E. 46th St., 697-2479. Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thurs. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30–3, Sat. noon–3. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St., 421-0900. **La Piazzetta:** Casual. Continental/Swiss. Spcls: sauteed veal chop with morels and spinach spatzle, breast of duckling with blueberries. Res. sug. B Mon.–Fri. 7–10, Sat.–Sun. to 11. L daily noon–3. D daily 6–midnight. **(M)** **Drake Bar:** L daily 11:30–2. Cocktails 11:30 a.m.–2 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

ELMERS—1034 Second Ave., 751-8020. Jacket required. American. Spcls: prime sirloin steak, lamb chops, swordfish, lobster a riabatta. Res. sug. Open Mon.–Thurs. noon–midnight, Fri. to 1 a.m., Sat.–Sun. 4–1. **(M-E)** **AE, CB DC, MC, V.**

FONDA LA PALOMA—256 E. 49th St., 421-5495. Dress opt. Mexican. Spcls: camarones à la Fonda, pescado adovado. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–midnight, Fri.–Sat. to 1 a.m., Sun. 5–10:30. Cocktail hour featuring Mexican hors d'oeuvres. Strolling guitarists.**(I-M)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St., 754-9494. Jacket required. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:30; after-theater D 10–11:30. Res. nec. Closed Sun. **(E)**. **Bar Room:** L Mon.–Sat. noon–2. D Mon.–Fri. 7:30–11:30, desserts & cheese tray 10:30–midnight. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

JAKE'S—801 Second Ave., at 43rd St., 687-5320. Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Pre-theatre D 5:30–7. Pianist Mon.–Sat. Free parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA COTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LA GALERIE AT THE RENDEZVOUS—21 E. 52nd St., in the Berkshire Place, 753-5970. Formal. Cuisine courante. Spcls: lobster ravioli with truffle sauce, roast loin of veal in oregano butter sauce, poached halibut on spinach, celery & leeks. D daily 6–midnight. **(E)** **AE, CB, DC, MC, V.**

LA PETITE MARMITE—5 Mitchell Pl., corner of 49th St., & First Ave., 826-1084. Dress opt. French. Spcls: noisette de veau princesse, mousseline de saumon, tarte aux pomme l'Alsacienne. Res. sug. L Mon.–Sat. noon–3. D Mon.–Fri. 6–10:30. Private parties for 40. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA PIAZZETTA—Drake Swissotel, 440 Park Ave., at 56th St., 223-3876. Casual. Continental/Swiss. Spcls: l'emince de veau Zurichoise, sauteed breast of duckling with blueberry sauce, fillet of sole with mushrooms in paprika wine sauce. Res. nec. B buffet daily 7–10:30. L daily 11:30–2:30. Br Sun. 11:30–2:30. D daily 5:30–11:30. Pianist Mon.–Fri. 8–midnight. **(M-E)** **AE, CB, DC, MC, V.**

LA RECOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: quail braised in champagne with fresh pasta, salmon with lettuce cream sauce, filet of venison with juniper berries. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 6–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St., 753-2729. Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11, Sun. 5–10:30. Private parties. **(E)** **AE, CB, DC, MC, V.**

LE CYGNE—55 E. 54th St., 759-5941. Formal. French. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10, Sat. to 11. Closed Sun. **(E)** **AE, DC.**

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflé. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

MAUDE'S—Lexington Ave., & 51st St., 753-1515. Casual. American/Continental. Spcls: angel's hair pasta with broccoli & shrimp, prime ribs, scallop & shrimp Pernod. B daily 7–9:30. Buffet L Mon.–Sat. 11:30–2:30. D daily 5–midnight. Snack menu daily 11:30 a.m.–midnight. Champagne buffet Br Sun. 11–3. **Lobby Bar:** Daily noon–midnight. **(I-M)** **AE, CB, DC, MC, V.**

NANNI'S—146 E. 46th St., 697-4161. Dress opt. Italian. Spcl: angel's hair. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Closed Sun. **(M)** **AE, DC, MC, V.**

NIGHT AND DAY—216 E. 49th St., 308-0808. Casual. American. Spcls: seafood, beef. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Fri. 5–midnight. Pianist Mon.–Fri. from 7–1 a.m. Closed Sat.–Sun. **(M)** **AE, DC, MC, V.**

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PENG TENG—219 E. 44th St., 682-8050. Casual. Hunan. Spcls: chicken three flavors, vegetable pie, minced squab soup in bamboo container. Res. nec. Open daily noon–11 p.m. **(M)** **AE, CB, DC.**

PRUNELLE—18 E. 54th St., 759-6410. Formal. Classical French. Spcls: canette confite, saumon à la moutarde, noisette de veau princesse. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11, Sun til 10:30. **(E)** **AE, CB, DC, MC, V.**

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Br Sat.–Sun. noon–5. **(M)** **AE, CB, DC, MC, V.**

SCARLATTI—34 E. 52nd St., 753-2444. Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SERYNA—11 E. 53rd St., 980-9393. Dress opt. Japanese. Spcls: sushi, japanese style steak, seafood. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10.

After theatre D 10–midnight. Private tatami rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

HINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and Western seating for Japanese food. Res. sug. L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

HUN LEE PALACE—155 E. 55th St., 371-8844. Dress opt. Szechuan/Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thurs. 3–11, Fri. to midnight, Sat. noon–midnight, Sun. noon–11. **(M)** **AE, CB, DC.**

ICHUAN PAVILLION—310 E. 44th St., 972-7377. Casual. Szechuan. Spcls: chicken chunks in garlic sauce, Sichuan style jumbo shrimp, crispy whole fish. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Fri. 3–11:30, Sat. 4–11:30. Dim sum Br Sat.–Sun. noon–4. Private parties for 10–30. **(M)** **AE, CB, DC.**

MITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Thurs. noon–11, Fri. to midnight, Sat. 5–midnight, Sun. 4–11. **(M)** **AE, CB, DC, MC, V.**

ORREMOLINOS—230 E. 51st St., 755-1862. Casual. Spanish/Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–11, Fri.–Sat. to midnight. Ent. Tues.–Sat. eves. Closed Sun. **(M)** **AE, CB, DC, MC.**

RIANON ROOM—445 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French/Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7–11. L Mon.–Fri. noon–2:30. Br Sat.–Sun. noon–2:30. D daily 5:30–10. S 10–12:15. **(M)** **AE, CB, DC, MC, V.**

SE YANG—34 E. 51st St., 688-5447. Dress opt. Peking/Shanghai. Spcls: shrimp in green lemon sauce, Tse Yang chicken, roast duck Peking style. Res. sug. L daily noon–3. D daily 6–midnight. Private parties for 10–60. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental/nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30, Sat. 7:30–10:30, Sun. 8–10:30. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11–2:45. Ent. Cole Porter's own piano Tues.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30 p.m.–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7–11:30, Sun to noon. L Mon.–Sat. 11:30–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45 p.m. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.–3 a.m. **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30. Br Sun. noon–2:15. Late S buffet 9:30–12:30. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St., 246-6699. Casual. American. Spcls: California radicchio with baked goat cheese, marinated swordfish & salmon with barbecue butter, key lime pie. Res. sug. B Mon.–Fri. 7:30–11. Br Sat.–Sun. 9–4. L Mon.–Fri. 11–4. D daily 4–10. S daily 10–midnight. **(M)** **AE, CB, DC, MC, V.**

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Fri. 4:30–10. Pre-theater D. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE.**

BARBETTA—321 W. 46th St., 246-9171. Formal. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

BEANSTALK—1221 Sixth Ave., bet. 48th–49th Sts., 997-1005. Casual. Nouvelle/American. Spcls: chicken & lobster Americana, fresh poached salmon in mustard dill sauce, artichoke linguine with shrimps & scallops in herbal butter sauce. Res. sug. L Mon.–Sat. 11–4. Br Sun 11–4. D Mon. 4–9, Tues.–Thurs. to 11, Fri.–Sat. to 11:30, Sun. to 8. Private parties for 180. **(I)** **AE, CB, DC, MC, V.**

BENIHANA OF TOKYO—47 W. 56th St., 581-0930. Casual. Japanese steakhouse. Dishes prepared on hibachi tables, Rocky's choice, Benihana surf & turf. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Thurs. 5:30–11, Fri.–Sat. to midnight, Sun. 5–11. Also **120 E. 56th St.,** 593-1627. **(M)** **AE, CB, DC, MC, V.**

BETWEEN THE BREAD—145 W. 55th St., 581-1189. Casual. American. Spcls: chicken pot-pie, fresh broiled salmon, chicken scarpariella. Res. sug. for D. Open for L & D Mon.–Fri. 11:45 a.m.–9 p.m., Sat. 5–9. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BROADWAY BRASSERIE & WINE BISTRO—226 W. 52nd St.,(7th floor) 315-0100. Casual. Continental. Spcls: charcoal grilled fish, steak, pasta. Res. sug. B daily 6:30–11. L daily 11:30–3. D daily 5:30–midnight. Pre-theatre D. **(M)** **AE, MC, V.**

BROADWAY JOE STEAK HOUSE—315 W. 46th St., 246-6513. Dress opt. American. Spcls: steak, prime ribs, seafood. Res. sug. L daily 11:30–4. D daily 4–1 a.m. Pianist nightly. **(M)** **AE, CB, DC MC, V.**

CAFE 43—147 W. 43rd St., 869-4200. Casual. French/International. Spcls: wild rice and crabmeat fritters, striped bass wrapped in cabbage with pink butter, sauteed lamb chop with thyme flower, chocolate cake Cafe 43. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11:30. S 11:30–1:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.–Sat. 7–10:30. Br Sun. 10–3. L Mon.–Sat. 11:30–2:30. Piano bar ent. nightly 5–1. **(I-M)** **AE, CB, DC, MC, V.**

CARAMBA I—918 Eighth Ave., bet. 54th–55th Sts., 245-7910. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St., 757-2245. Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.–4 a.m. **(I)** **No credit cards.**

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, grilled salmon with mustard buerre blanc, fresh fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–2 a.m. Bar till 4 a.m. nightly. Private parties for 300. Video ent. nightly. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St., 582-7141. Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–10, Sun. from 4. Br Sat. 11–3, Sun. from noon. S Mon.–Sat. from 10 p.m. **(M)** **AE, CB, DC, MC, V.**

D'ANGELO—242 W. 56th St., 247-1070. Jacket required. Italian. Spcls: crabmeat and morzarella di bufala, fettuccine with fresh artichoke sauce, spiedino di gamberi imperiale, piccata del sansovino. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Private parties for 70. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: soft shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Sat. 5–11, Sun. from 4:30. Complete L & D. **(M)** **AE, CB, DC, MC, V.**

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. **(M)** **AE, CB, DC, MC, V.**

IL GATTOPARDO—49 W. 56th St., 586-3978. Casual. Northern Italian. Spcls: chicken scarparielo, scampi Gattopardo, fettuccine quarto formagio. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

IROHA—142 W. 49th St., 398-9049. Casual. Japanese. Spcls: tempura, sukiyaki, sushi. Res. sug. L daily noon–3. D daily 5–11:30. Also **Iroha Sushi—1634 Broadway, bet. 50th–51st Sts.,** 315-3808. **(M)** **AE, CB, DC, MC, V.**

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian/Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Complete L & D. Private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: stone crab claws, seafood, steak. Res. sug. Open daily 11:30 a.m.–1 a.m. Br Sun. 11:30–3. Prix fixe L daily noon–3. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA CARAVELLE—33 W. 55th St., 586-4252. Jacket & tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, soufflé glace au praline. Res. nec. L Mon.–Sat. 12:15–2:30. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA GRILLADE—845 Eighth Ave., at 51st St., 265-1610. Casual. French. Spcls: 7 varieties of fish, roast leg of lamb. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5–11:30, Sat.–Sun. from 4. Complete L & D. **(M)** **AE, DC, MC, V.**

LA RESERVE—4 W. 49th St., 247-2993/2995. Formal. Spcls: fricassée of snails with wild mushrooms, salmon & sole mousse, medaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L & D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LARRE—846 Seventh Ave., bet. 54th–55th Sts.,586-8096. Casual. French/American. Spcls: poached salmon bernaise, rack of lamb, frogs legs provencale. Res. sug. L Mon.–Fri. noon–3. D Mon–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE RIVAGE—340 W. 46th St., 765-7374. Casual. French. Spcls: coquilles St. Jacques, shrimp maison, veal scaloppine. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thurs. 5–9:30, Fri.–Sat. to 10:30. Closed Sun. **(M)** **AE, MC, V.**

L'ESCARGOT—47 W. 55th St., 245-4266. Dress opt. French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au Calvados. Res. sug. L Mon.–Sat. noon–3. D Mon.–Fri. 5:30–11:30, Sat. from 5. Private parties for 65. Complete L & D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

LES PYRENEES—251 W. 51st St., 246-0044/246-0373. Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Spec. pre-theater D 5–9. Reduced rate parking after 5. Closed Sun.**(I-M)** **AE, CB, DC, MC, V.**

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–midnight. Private parties for 90. Ent. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.–Thurs., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed Mon.**(M)** **AE, DC, V.**

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Complete L. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St., 246-9201. Jacket required. American/seafood. Spcls: whole gingered fish, swordfish broiled over mesquite & hickory, fried soft shell crabs. Res. nec. L Mon.–Sat. 11:45–3. D daily 5–11. Pre-theater D 5–6:30 with free parking. **(M)** **AE, CB, DC, MC, V.**

SEA PALACE—608 Ninth Ave., bet. 43rd & 44th Sts., 307-6340. Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.–Fri. 11:30–3:30. D daily 4:30–midnight. Bar till 1 a.m. Private parties for 40. **(I)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.–2 a.m. B to 11 a.m. **(I)** **No credit cards.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American/Continental. Spcls: steak Diane flambe, fresh seafood. Res. nec. L Mon.–Sat. 11:30–3. D Mon.–Sat. 5–11. Ent. Tues.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.–Sat.

The Premiere Steak & Seafood House

ELMER'S

*"Best of the New. . .
you won't find a better sirloin
in New York. . ."*
*Town & Country
Sept. 1985*

1034 Second Avenue (at 54th St.)
New York, NY 10022

Open 7 days. Lunch, Dinner or Supper
Reservations: (212) 751-8020
Available for Parties.

LARRÉ
French Cuisine
COMPLETE DINNERS
$16.50
*ALSO A LA CARTE
Served to 11 P.M.*
Seventh Ave. bet. 54 & 55 Sts.
N.Y.C. Tel: 212-586-8096

OLÉ SPANISH FOOD
Lobster Special $9.95
Lunch•Dinner•Cocktails•7 days
Singer-Guitarist Nightly
Reduced parking in Building
434 Second Ave. (24-25 St.) 725-1953

Sat. & Sun. Brunch

Alo Alo
Light Italian Food
11 A.M. to 2 A.M.
7 Days a Week
61st St. & 3rd Ave., N.Y.C.
Res: (212) 838-4343

MARIGOLD
LUNCH • DINNER • BRUNCH
Reservations for dinner. 861-8820
746 Madison Ave. [65th St.] NYC

LUNCH
DINNER
SUPPER
228 8490
9th &
UNIVERSITY
JAZZ
KNICKERBOCKER
SALOON

noon–midnight. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. **(M)** **AE, CB, DC, MC, V.**

57th–60th Streets

ALFREDO ON THE PARK—240 Central Park South, 246-7050. Dress opt. Northern Italian. Spcls: taglierini alle noci, battuta di manzo alla rugola, nodino di vitello allo scalogno. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5–11, Sat. to midnight. Spcl. pre-theater D 5–7. Private party room. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

ARIZONA 206—206 E. 60th St., 838-0440. Casual. American South Western. Spcls: venison/black bean chili, barbecued quail with creamy Mexican polenta, lobster corn chowder with poblano chilies and chayote. No res. L Tues.–Sat. noon–2:30. D Mon.–Sat 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BRUCE HO'S FOUR SEAS—116 E. 57th St., 753-2610/421-4292. Casual. Cantonese. Res. sug. Open Mon.–Fri. noon–midnight, Sat. to 1, Sun. 3–midnight.**(M)** **AE, DC, V.**

CONTRAPUNTO—200 E. 60th St., 751-8616. Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow, red & green pepper. No res. L Mon.–Sat. noon–4:30. D Mon.–Sat. 4:30–11:30, Sun. 4–10. **(M)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M)** **AE, DC, MC, V.**

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.–Fri. noon–3. D Tues.–Fri. 3–midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

GIRAFE—208 E. 58th St., 752-3054. Jacket required. Dress opt. Northern Italian. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

INN ON THE PARK—*Barbizon-Plaza Hotel,* 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: chateaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7–11:30. L daily 11:30–3. D daily 5:30–11. Br Sat.–Sun. 11–3. **(M)** **AE, CB, DC, MC, V.**

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.–Sat. 8 a.m.–11 p.m., Sun. 9 a.m.–9 p.m. Br Sun. noon–4. **(I)** **AE, DC.**

LA FENICE—242 E. 58th St., 759-4660. Dress opt. Northern Italian. Res. sug. Open Mon.–Sat. noon–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.–Sat. 7–11, Sun. from 7:30. Buffet L daily noon–2:30. Cocktails daily 3 p.m.–2 a.m. **(M)** **AE, CB, DC, MC, V.**

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse. D daily 5:30–11. Complete D. **(M)** **AE, DC, MC, V.**

LES TUILERIES—40 Central Park S., 832-3833. Casual. French. Spcls: filet of bass with ginger, fresh pasta with lobster and basil, lamb chops old French style. Res. sug. L Mon.–Fri. 11:30–3. Br Sat.–Sun. noon–5. D daily 5:30–midnight. Pianist nightly from 9:30. Private parties. **(M)** **AE, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.–Sat. 11–3. D Mon., Thurs. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St., 371-7777. Jacket required. Seafood. Spcls: fish, lobster. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 150. **(E)** **AE, CB, DC, MC, V.**

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required, French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.–Fri. 7:30–9:45. L Mon.–Fri. noon–2:15. D daily 6–10:45. Pre-theater D 6–7. Complete L. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St., 541-8320. Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot,matzo ball soup. Open 24-hrs daily. Private parties. **(I-M)** **AE, DC.**

PARK ROOM—36 Central Park So., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7–11:45. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30. Ent. Tues.–Sat. **(M)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B daily 7–11. L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 5:30–11:30. S daily till 12:30 a.m. **(M-E)** **Oak Room:** L Mon.–Fri. noon–3. D Mon.–Sat. 6–10. S Tues.–Sat. 10:30 p.m.–12:30 a.m. Pianist. **Oak Bar:** Casual. Sandwich menu Mon.–Sat. 11 a.m.–2 a.m., Sun. noon–1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7:30–11:30, Sat. 8–11. L Mon.–Sat. noon–2:30. Br Sun. 11–2:45. Tea Mon.–Fri. 3:30–8, Sat.–Sun. from 4. "After 8": Mon.–Sat. 8–1 a.m., Sun. to midnight. **(E)** **Trader Vic's:** Dress opt. Continental/Polynesian. Res. nec. L Mon.–Fri. 11:30–2:30. D Mon.–Thurs. 5–11, Fri.–Sat. to 12:30, Sun. 4–11. **(M-E)** **AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.–Sat. 8–midnight. Disco dancing from 10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, tartare de saumon, angel's hair primavera. Res. sug. L Mon.–Sat. noon–5. D Mon.–Sat. 5:30–midnight. Pre-theater D 5:30–7. Closed Sun. **(M)** **AE, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St., 753-7407. Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L Mon.-Sat. 11:45–3:30. Prix fixe buffet Br Sun. 11:45-3:30. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. Open daily 11:30 a.m.–midnight. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.–Fri. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

TOP OF THE PARK—W. 60th St., & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.–Fri. 5–10, Sat. to 10:30. Complete D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

TRE SCALINI—230 E. 58th St., 688-6888. Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Middle Eastern/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.–Sat. 6–10. Private parties. Closed Sun. & Mon. **(M)** **AE.**

BARBIZON—140 Lexington Ave., at 63rd St., in the Golden Tulip Barbizon Hotel, 715-6929. Casual. American–Continental. Spcls: fresh Dover sole prepared over 20 different ways, lobster ravioli, rack of lamb. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–2:30. D daily 6–11. Private parties for 150. Pianist from 5 p.m. daily. **(M)** **AE, CB, DC, MC, V.**

BORDER CAFE—244 E. 79th St., 535-4347. Casual. Southwestern American. Spcls: blue corn enchiladas stuffed with chicken and topped with red salsa, pork chops ancho adobo with sweet potatoes soaked in tequila, barbecued brisket with potato salad. D daily 5–midnight. Br Sat.–Sun. 11:30–3:30. **(M)** **AE, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30–midnight. Br Sat.–Sun. noon–4. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CAPRICCIO—33 E. 61st St., 759-6684. Jacket required. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5–11, Sat. 4:30–11:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CARLYLE HOTEL—76th St., & Madison Ave., 744-1600. **Café Carlyle:** Formal. Buffet L Mon.–Sat. noon–3. Buffet Br Sun. noon–3. D daily 6–1 a.m. **Carlyle Restaurant:** French cuisine. B daily 7–10:30 a.m. Buffet L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 6–11.**(M-E)** **AE, CB, DC, MC, V.**

CHRISTI'S—1479 First Ave., at 77th St.,535-9448. Casual. Italian. Spcls: seafood fiesta, fettuccine Caruso, chicken primavera. Res. sug. D only 5–11 daily. Private parties for 30–50. **(M) AE, CB, DC, MC, V.**

ELIO'S—1621 Second Ave., at 84th St., 772-2242. Casual. Northern Italian. Spcls: risotto ai porcini, pansotti alla Genovese, nodini alla salvia. Res. nec. D daily 5:30–midnight. **(M)** **AE.**

ESTIA GREEK—308 E. 86th St., 628-9100. Casual. Greek. Spcls: shrimp tourkolimano, yuvetsi, dolmades, fresh red snapper. Res. nec. D only Tues.–Sun. 5–midnight. Greek music nightly. Closed Mon.**(M)** **AE, DC, MC, V.**

FIORELLA—1081 Third Ave., bet. 63rd–64th Sts., 838-7570. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4:30. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 100. **(M)** **AE, DC, MC, V.**

FRIDAY'S—1152 First Ave., at 63rd St., 832-8512. Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.–Thurs. 11:30 a.m.–1 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11:30–4. **(I)** **AE, CB, DC, MC, V.**

ISLE OF CAPRI—1028 Third Ave., at 61st St., 223-9626/758-1828. Casual. Italian home-cooking. Spcls: bollito misto, cappelletti alla panna. Res. sug. L & D menu Mon.–Thurs. noon–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

KLEINE KONDITOREI—234 E. 86th St., 737-7130. German. Spcls: naturschnitzel, beef roulade. Res. sug. L Mon.–Sat. 10–3:30. D Mon.–Thurs. 3:30–11, Fri.–Sat. to midnight, Sun. 10 a.m.–11 p.m. Complete L & D. **(I-M)** **AE, DC.**

LA PETITE FERME—973 Lexington Ave., at 70th St., 249-3272. Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. with seatings at 7 & 9. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton roti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: huitres gratinees au safran, saumon à la vapeur de vinaigre de framboises, mousse aux amandes ameres. Res. sug. L Mon.–Sat. noon–3, Sun. noon–4. D Mon.–Sat. 6–11, Sun. 5–9:30. Private parties. **(M)** **No credit cards.**

LES PLEIADES—20 E. 76th St., 535-7230. Formal. French. Spcl: rack of lamb. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Spcl. early D 5:30–6:30. Closed Sun. **(M)** **AE, DC, MC, V.**

LION'S ROCK—316 E. 77th St., 988-3610. Casual. American/Continental. Spcls: Irish sea scallops, crab ravioli with three cheeses, breast of chicken pecan. Res. sug. L Mon.–Fri. 11:30–3.D daily 5–midnight. Br Sat.–Sun. 11:30–4. Private parties. **(M)** **AE, DC, MC, V.**

MALAGA—406 E. 73rd St., 737-7659/650-0605. Casual. Spanish. Open Mon.–Fri. noon–midnight, Sat.–Sun. to 1 a.m. **(I-M)** **AE, DC, MC, V.**

MANHATTAN CAFE—1161 First Ave., at 64th St., 888-6556. Casual. American/Continental. Spcls: steak, chops, lobster, pasta. Res. sug. L Mon.–Fri. noon–5. Prix fixe Br Sat.–Sun. 11:30–4. D daily 5–11:30. **(M-E)** **AE, CB, DC, MC, V.**

MARIGOLD—746 Madison Ave., bet. 64th & 65th Sts., 861-8820. Casual. Continental. Spcls: chicken breast sautéd with apples and Calvados brandy sauce, broiled salmon with brandy sauce, old fashioned chicken potpie. Res. sug. for D. L Mon.–Sat. 11:30–5. D Mon.–Sat. 5–11:30, Sun. 4–10. Br Sun. 11:30–4. **(M)** **AE, CB, DC, MC, V.**

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. American. Spcls: pizza with mozzarella and fontina, pasta squares with Japanese herbs, chocolate raspberry terrine. Res. sug. L Mon.–Fri. noon–5. D Sun.–Thurs. 5–12:30 a.m., Fri.–Sat. to 1:30 a.m. Br Sat. noon–5, Sun. from 11. Pre-theater D Mon.–Sat. 5–7. **(M)** **AE, CB, DC, MC, V.**

MOCCA ROYALE—1584 Second Ave., at 82nd St., 737-2322. Dress opt. Hungarian. Spcls: Hungarian mixed-grill, beef goulash, stuffed cabbage, chicken paprikas. Res. sug. D only Tues.–Sun. 6–2 a.m. Gypsy orchestra Tues.–Sun. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

NICOLA'S—146 E. 84th St., 249-9850. Casual. Italian. Spcls: veal chop with green peppercorn sauce, striped bass marichiare, fettuccine verde fileto pomidore. Res. nec. D only 5:30–12:30 daily. **(M)** **No credit cards.**

PARADISE PIZZA—316 E. 86th St.,517-3260. Casual. Italian. Spcls: panned pizza, veal picatta, lasagna. Open Sun.–Thurs. noon–11, Fri., Sat. till midnight. **(I)** **AE.**

PICCOLO MONDO—1269 First Ave., bet. 68th & 69th Sts., 249-3141. Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat.–Sun. from noon. Parking. **(M)** **AE, CB, DC, MC, V.**

PIERRE HOTEL—2 E. 61st St., 838-8000. **Café Pierre:** Formal. Continental/French. Spcls: supreme of pigeon with hazelnut dressing, sauteed shrimp in sauce piquante, medallions of veal with chive sauce, salmon with wild mushrooms and herbs. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theatre D Mon.–Sat. 6–7. Pianist daily 8–1. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: brioche mousseline au ragout fin, le bouquet de homard au Noilly, filet de veau poele au gingenbre frais. Res. sug. B daily 7–10:30. L daily noon–2:30. D daily 6:30–10:30. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4–8 lb. lobster. Res. sug. L Mon.–Fri. noon–3. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American/Continental. Spcls: rack of lamb, roast Long Island duckling, filet mignon. Res. sug. L Mon.–Fri. noon–3. D Tues.–Sat. 5:30–midnight, Sun.–Mon. to 11. Br Sat.–Sun. noon–3:30. Pianist Sat.–Wed. & Br. **(M)** **AE, CB, DC, MC, V.**

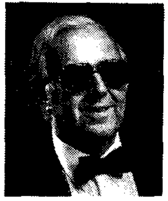
SALA THAI—1718 Second Ave., bet. 89th–90th Sts., 410-5557. Casual. Thai. Spcls: Bangkok duck, salmon with green curry sauce, deep fried whole fish with chili and garlic sauce. Res. sug. D only Mon.–Sat. 4:30–11:45, Sun. to 11. **(I-M)** **AE, CB, DC.**

SAMANTHA—1495 First Ave., at 78th St., 744-9288. Casual. American/Continental. Spcls: mussels mariniere, chicken gismonda, barbecued St. Louis back-ribs. Res. sug. L Mon.–Sat. 11:30–4. D Sun.–Thurs. 5–midnight, Fri.–Sat. to 1 a.m. Br Sat.–Sun. 11:30–4. **(M)** **AE, DC, MC, V.**

SANT AMBROEUS—1000 Madison Ave., bet. 77th–78th Sts., 570-2211. Dress opt. Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon–3. D Mon.–Sat. 6:30–10:30. **(M)** **AE, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.–Sat. noon–3. D Mon.–Thurs. 6–midnight, Fri.–Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45–4. Pianist Lynn Mullinax in cocktail lounge. Private parties for 60. Closed Mon. L **(E)** **AE, CB, DC, MC, V.**

TRUFFLES—696 Madison Ave., bet. 62nd–63rd Sts., 838-3725. Dress opt. Continental. Spcls: linguini with fresh pesto, grilled swordfish with red pepper sauce, veal with mushrooms & pears in brandy, fresh fish. Res. sug. L daily 11:30–5. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

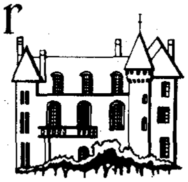


cafe Carlyle
Opening
January 2nd
Presents
The
George Shearing Duo
featuring Don Thompson
Tues. thru Sat.
10 pm & midnight
$15 Cover per show
No minimum
Supper 6 pm to 1 am

Bemelmans bar
Barbara Carroll
Tues. thru Sat.
From 9:45 pm $5 Cover
212-744-1600
The Carlyle
Madison Ave. at 76th Street

EL CHARRO
SUPERB SPANISH AND MEXICAN CUISINE
"The Best Margaritas in Town."
Liz Smith
50 Years in Greenwich Village
2 Hours FREE PARKING
4 Charles Street•242-9547•243-5413
EL CHARRO ESPANOL
Enjoy Dining in Our Romantic Skylight Room
Private Room for Parties • Open 7 Days
58 E. 34 St. 689-1119/684-9132
(Bet. Park & Mad.—2 blocks from Empire State)
"THE FOODS OF SPAIN & MEXICO ARE MANY—DISCOVER THE VERY BEST."

Le Quercy
Lunch/Dinner/Cocktails
FRENCH PROVINCIAL CUISINE
52 W. 55/NY 265-8141



Au Manoir
The Elegant Bistro
120 E 56th St
753-1447

567 Hudson St.
(Corner of W. 11th St.)
New York City
(212) 255-4950
HARLEQUIN
THE INNOVATIVE SPANISH RESTAURANT

HO HO
131 W. 50th ST.
(bet. 6th & 7th Aves.)
RES: 246-3256
A Great Restaurant Serving The Finest Chinese Cuisine For Over A Quarter Of A Century!
OPEN 7 DAYS - PRIVATE PARTY ROOM
Discount Parking 5:30 PM to Midnite

Above 60th Street, West Side

AMSTERDAM'S BAR & ROTISSERIE—428 Amsterdam Ave., bet. 80–81st Sts., 874-1377. Casual. International. Spcls: half roasted chicken, rabbit with porcini & zucchini, fresh L.I. duck with pears & zinfandel. No res. L daily noon–5. D daily 5–1 a.m., Fri.–Sat. to 2 a.m. Also **454 Broadway, at Grand St.,**925-6166. **(I–M)** **AE, CB, DC, MC, V.**

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Jacket required after 5 p.m. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–4.D Mon.–Sat. 5:30–12:30, Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

CARAMBA III—2567 Broadway, at 96th St., 749-5055. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel, 581-0896. Casual. Continental. Spcls: veal milanese, seafood mariscada, duck a la raspberry, fresh pasta. B daily 7–11:30. L daily 11:30–4. Br Sun. noon–4:30. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

DANON'S ON THE PARK—432 Columbus Ave., at 81st St., 787-6800. Casual. American/Continental. Spcls: seafood salad, daily fresh fish, grilled leg of lamb. Res. sug. L Mon.–Fri. 11:30–4. Br Sat.–Sun. 11–4. D Sun.–Thurs. 5–12:30, Fri.–Sat. to 1 a.m. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

FIORELLO—1900 Broadway, bet. 63rd–64th Sts., 595-5330. Casual. Italian. Spcls: tre agnolotti, pesce del *giorno no.1, vitello vitello vitello.* Res. sug. L Mon–Fri. noon–4. Br Sun. noon–4. D Mon.–Sat. 4–midnight, Sun. to 11. **(M)** **AE, DC, MC, V.**

HISAE'S WEST—20 W. 72nd St., 787-5656. Casual. Japanese/Continental. Spcls: steamed mussels with garlic and tomato, brown rice sushi, mixed vegetables topped with melted cheese, roast L.I. duckling with Grande Marnier sauce, flourless chocolate hazelnut cake. Res. sug. D only Mon.–Sat. 5–midnight, Sun. 4–11. Private parties for 35. **(M)** **AE, CB, DC, MC, V.**

HUNAN PARK—235 Columbus Ave., bet. 70th & 71st Sts., 724-4411. Casual. Hunan. Spcls: shrimp & pork Hunan style, Lake Tung Ting shrimp, beef with four flavors. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. Also **Hunan Park II, 721 Columbus Ave., at 95th St.,** 222-6511. **(I)** **AE, CB, DC, MC, V.**

KIKU SUSHI—2025 Broadway, at 69th St., 496-0074. Casual. Japanese. Spcls: sushi, sashimi, tempura, teriyaki. *Res. sug. L daily noon–3. D daily 5:30–11.* **(I)** **AE, MC, V.**

LA TABLITA—65 W. 73rd St., 724-9595. Casual. Argentine/Italian. Spcls: parrillada (mixed-grill), shrimp La Tablita, fettuccine blanco & verde with langostinos. Res. sug. Open Sun.–Thurs. noon–midnight, Fri.–Sat. to 1 a.m. Br Sat.–Sun. 11:30–4. Private parties for 50. **(M)** Also **La Tablita II—1 Herald Sq.,** 244-4488, and **La Tablita South Street Seaport, 11 Fulton St.,** 608-7420. **AE, CB, DC, MC, V.**

MAESTRO CAFE—58 W. 65th St., 787-5990. Casual. American/Continental. Spcls: poached red snapper with cucumbers and chive beurre blanc, roast duckling with black currant sauce, veal scaloppini with morels. Res. sug. L Mon.–Sat. 11:30–3:30. D daily 5–11. Br Sun. noon–4. S from 11 p.m. Pianist Tues.–Sun. **(M)** **AE, DC, MC, V.**

MEMPHIS—329 Columbus Ave., bet. 75–76th Sts., 496-1840. Casual. American Southern. Spcls: Cajun popcorn, jambalaya, southern fried chicken. Res. nec. Br Sun. noon–3. D Mon.–Sat. 6–midnight, Sun. 6–11. **(M)** **AE, CB, DC, MC, V.**

MISS GRIMBLE—305 Columbus Ave., bet. 74th–75th St., 362-5531. Casual. Continental. Spcls: fettuccine primavera, three alarm chili, quiche. B Tues.–Fri. 9–11, Sat. 10–11. Br/L Tues.–Sun.11–4. D Tues.–Thurs.,Sun. 4–11, Fri.–Sat. to midnight. Closed Mon. **(I)** **AE.**

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.–Thurs. 4–2 a.m., Fri.–Sat. to 2:30 a.m., Sun. till 1. Pianist nightly. Private parties. **(M)** **AE, CB, DC, MC, V.**

PARIS MILANO—568 Amsterdam Ave., bet. 87th–88th Sts., 874-2742. Casual. French/Italian. Spcls: paupiette de veau, veal Valdostana, ris de veau maison. Res. sug. D Tues.–Sun. 4:30–11. Private parties for 40–50. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

RIKYU—210 Columbus Ave., bet. 69th & 70th Sts., 799-7847/7922. Casual. Japanese. Spcls: sushi, flounder, nishikiage. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11:30, Sun. from 3. Complete L & D. Spec. D 5–6:30. **(M)** **AE, DC, MC, V.**

RUPPERT'S—269 Columbus Ave., bet. 72nd & 73rd Sts., 873-9400. Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.–Fri. 11:30–4:30. D daily 5–2 a.m. Br Sat. 11–4:30, Sun. 10:30–4:30. Enclosed sidewalk café. **(M)** **AE, CB, DC, MC, V.**

SANTA FE—72 W. 69th St., 724-0822. Casual. Southwestern/Mexican. Spcls: grilled swordfish, tacos al carbon, enchiladas suizas. Res. nec. L daily noon–4. D daily 4–midnight. **(M)** **AE, MC, V.**

SAWADEE THAI—255 Columbus Ave., bet. 70th–71st St., 787-3002. Casual. Thai. Spcls: roast duck, whole fish with hot pepper sauce, seafood combination. Res. sug. L Mon–Fri. noon–4. Br Sat.–Sun. noon–5. D daily 4–midnight. **(I)** **AE, MC, V.**

SIDEWALKERS'—12 W. 72nd St., 799-6070. Casual. Regional American Seafood. Spcls: Maryland spiced hard-crabs, mesquite grilled fresh fish, fresh crab-cake, oysters, mussels, clams. Res. sug. D Mon.–Thurs. 5–11, Fri.–Sat. to 11:30, Sun. 4–10. Private parties for 15–125. **(M)** **AE, CB, DC, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental/Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.–Fri. 11:30–5. D daily 5–1 a.m. Br Sat.–Sun. 11:30–5. Ent. Tues.–Sun. **(M)** **AE, CB, DC, MC, V.**

BROOKLYN

GAGE & TOLLNER—374 Fulton St., 718-875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.–Fri. 11:30–9, Sat. 4–11. Private parties. Pianist Fri. & Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JUNIOR'S—386 Flatbush Ave. Extension, 718-852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30–11. L daily 11–4:30. D daily 4:30–10. S Sun.–Thurs. to 1:30 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I)** **AE, DC.**

MICHAEL'S—2929 Ave. R., 718-998-7851/718-339-9288. Casual. Italian/American. Spcls: seafood, steaks, variety of veal dishes. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–11. Piano. **(I-M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St., 718-522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon–midnight. Bar till 3 a.m. Pianist nightly. **(E)** **AE, DC.**

ROSSINI'S OF BAYRIDGE—8712 Fourth Ave., 718-748-4545. Casual. Northern Italian. Spcls: veal Valdostana, lobster Luchiana. Res. sug. L Tues.–Sun. noon–3. D daily 3–midnight. Private parties for 20–75. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

QUEENS

BRANDING IRON AMERICAN RESTAURANT & CAFE—4502 Queens Blvd., 718-729-0780. Casual. American. Spcls: 16-oz boneless shell steak, New Orleans jambalaya, shrimp stuffed with crabmeat. No res. Br Sat.–Sun. noon–3. D Tues.–Sun. 5–11:45. Bar Thurs.–Sat. 4 p.m.–4 a.m., Sun.–Mon. 7–midnight, Tues.–Wed. 5–1 a.m. Ent. nightly. **(M)** **AE, MC, V.**

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights, 899-2555. Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.–Thurs. noon–10:30 p.m., Fri. to 11, Sat. 4–11. Complete D. Closed Sun. **(I).** **AE, DC, V.**

VILLA BIANCA—Flushing, 167-17 Northern Blvd., 353-7065. Casual. Northern Italian. Open daily from noon. Continental L buffet. Complete L & D. Parking. Also **Villa Bianca East Little Neck, 251-17 Northern Blvd.,** 631-5666. L Wed.–Fri. noon–3. D Mon.–Fri. 5–10, Sat. to midnight, Sun. noon–10. Buffet D. **(I-M)** **AE, CB, DC, MC, V.**

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 718-762-7355. Casual. Northern Italian. Res. sug. L & D Tues.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

佳賓樓
Hunan Park
235 Columbus Ave (70-71st St.)
724-4411
Hunan Park II
721 Columbus Ave (at 95th St)
222-6511
Hunan Balcony
2596 Broadway (at 98th St.)
865-0400
Hunan Balcony East
386 Third Ave (27-28th St.)
725-1122
★ ★ ★ ★ *4* STAR Recommendation
for HUNAN-MANDARIN CUISINE
★ N.Y. TIMES ★ WCBS RADIO
★ N.Y. MAGAZINE ★ N.Y. POST

Patsy's
Est. 1944
NEAPOLITAN CUISINE
A La Carte • Wines and Liquors
236 WEST 56th STREET, N.Y.C.
Tel.: CIRCLE 7-3491-2—Closed Mondays
Diners Club American Express Bank Americard

RAGA.
Classic Indian Cuisine
at Rockefeller Center
57 West 48th Street
Res.: 757-3450
"One of New York's great Indian food adventures." ★★★ Crain's N.Y. Bus. Bob Lape

Salta in Bocca
Ristorante Italiano
179 Madison Avenue
(bet. 33rd & 34th Sts.)
N.Y.C. Telephone 684-1757

NEW YORK'S #1 DELICATESSEN
THE N.Y. DELICATESSEN/RESTAURANT
500 Seats of Art-Deco Splendor
OPEN 24 HOURS – 7 DAYS
104 W. 57th St. (nr. Carnegie Hall) 541-8320

La Barca
RISTORANTE
Italian Gourmet
Cuisine by
the Seaport
Lunch & Dinner
40 Fletcher St. NYC
(212) 514-9704

RADIO HIGHLIGHTS

Wed., Jan. 1

10:00 a.m./WNCN—Beethoven: Sonata for Piano #27 in e, Op. 90; **Pierne:** Konzertstuck for Harp, Op. 39.

10:04 a.m./WQXR-AM/FM—Mussorgsky: *Pictures at an Exhibition;* **Handel:** *Water Music,* Suite #1.

11:00 a.m./WNYC—Carter: "Holiday" Ov; **Gershwin:** *Funny Face.*

2:30/WNCN—From Vienna: A New Year's Day Celebration. Lorin Maazel conducts the Vienna Philharmonic Orch in Strauss waltzes, polkas, and galops. Simulcast with WNET-TV/Channel 13.

4:04/WQXR-AM/FM—Chopin: Etudes, Op. 25: #1–6; **Wagner:** *Die Walkure:* Wotan's Farewell and Magic Fire Music.

5:00/WNCN—Mozart: Divertimento in B-Flat; **Granados:** *Goyescas* #5: El Amor y la muerte.

6:00/WNCN—Chopin: Andante Spinato and Grande Polonaise Brillante, Op. 22.

7:03/WQXR-AM/FM—Mozart: Piano Sonata #5 in G; **Milhaud:** *Suite Francaise.*

8:00/WNCN—Wagner: *Gotterdammerung:* Immolation Scene; **Vivaldi:** *Four Seasons:* Spring, Op. 8, #1.

WNYC—Beethoven: The Minnesota Orchestra. Charles Dutoit, conductor. **Mahler:** Sym #3.

8:05/WQXR-AM/FM—Mozart: Piano Cto #21 in C; **Bartok:** Dance Suite.

9:00/WNCN—From Vienna: A New Year's Celebration. See 2:30.

9:06/WQXR-AM/FM—Schubert: Piano Trio in E-Flat, Op. 100.

Thurs., Jan. 2

3:00/WNCN—Verdi: Qt in e; **Vivaldi:** Sonata for 2 Violins, Cello & Harpsichord, Op. 1, #4.

WNYC—Strauss: *Guntram.*

4:04/WQXR-AM/FM—Tchaikovsky: *Marche Slave;* **Mozart:** Qt in A for Flute & Strings.

5:00/WNCN—Vivaldi: Cto for 2 Violins & 2 Celli in D; **Schubert:** "Nightsong in the Forest," Op. 139.

6:00/WNCN—Handel: Cto Grosso in d, Op. 3, #5.

7:03/WQXR-AM/FM—WQXR's Chamber Music Festival. Live broadcast from the WQXR Concert Theater featuring the American Brass Quartet.

8:00/WNCN—L. Mozart: *Musical Sleigh-ride;* **Mozart:** Sonata for Piano #15 in C.

WNYC—Chamber Music Society of Lincoln Center. **Stravinsky:** *Suite Italienne;* **Dvorak:** Sextet for Strings in A, Op. 48.

8:06/WQXR-AM/FM—Schubert: Ov in c; Sym #2 in b-flat.

9:00/WNCN—AT&T Presents Carnegie Hall Tonight. John Rubinstein, host. Alexis Weissenberg, pianist. **Schumann:** *Kinderscenen,* Op. 15; Fantaisie in C, Op. 15.

Fri., Jan. 3

3:00/WNCN—Dowland: *A Pilgrimes Solace 1612:* Song, "Love, those beams that breed"; **Stravinsky:** *Petrouchka.*

WNYC—Schumann: *Manfred.*

4:04/WQXR-AM/FM—Praetorius: *Terpsichore;* **Liszt:** Paraphrase on Themes from Verdi's *Rigoletto.*

5:00/WNCN—Weber: Variations, Op. 33; **Grieg:** *Holberg Suite,* Op. 40.

6:00/WNCN—Tchaikovsky: "1812" Ov, Op. 49; **Mozart:** German Dances.

7:03/WQXR-AM/FM—Telemann: Violin Cto #9 in g; **Albeniz:** *Suite Espanola.*

8:00/WNCN—Massenet: *Thais:* Meditation; **Beethoven:** Sonata for Piano #21 in C, Op. 53, "Waldstein."

WNYC—The Salzburg Festival. Mozart's *Cosi Fan Tutte.* With the Vienna Philharmonic and State Opera Chorus under the direction of Riccardo Muti. With Kathleen Battle, Margaret Marshall, Ann Murray, Francisco Araiza, Sesto Bruscantini, James Morris.

9:00/WNCN—Bach: Magnificat in D; **Vivaldi:** Cto for Violin in e, Op. 11, #2.

9:06/WQXR-AM/FM—The Detroit Symphony Orchestra. Antal Dorati, conductor; pianist Geza Anda. **Berger:** Cto "manuale"; **Tchaikovsky:** Sym #6, "Pathetique."

Sat., Jan. 4

10:00 a.m./WNCN—Brahms: "Academic Festival" Ov, Op. 80; **Mussorgsky:** *Fair at Sorochinsk:* Prelude, "A Warm Day in Little Russia."

10:04 a.m./WQXR-AM/FM—Brahms: Oboe Cto in F; **Weber:** Six Ecossaises for Strings.

11:00 a.m./WNCN—Rachmaninoff: Etude-Tableaux in D, Op. 39, #9.

11:05 a.m./WQXR-AM/FM—Rimsky-Korsakov: *The Tale of the Tsar Sultan:* Suite.

12:00/WNYC—The Salzburg Festival. Camerata Academica of the Salzburg Mozarteum. **Bach:** Ov #4 in D; **Mozart:** Cto for Oboe & Orch in C.

1:00/WQXR-AM/FM—Metropolitan Opera Broadcast. **Rossini:** *L'Italiana in Algeri* (Horne, Robinson, Ahlstedt, Monk, Montarsolo/Levine).

2:00/WNCN—Weber: *Preziosa,* Op. 78: Ov; **Ziehrer:** "Herreinspaziert" Waltz, Op. 518.

WNYC—Bartok: String Qt #1.

4:04/WQXR-AM/FM—Mendelssohn: Violin Cto in e.

5:00/WNCN—Weber: *Variations,* Op. 33; **Grieg:** *Holberg Suite,* Op. 40.

5:05/WQXR-AM/FM—Chopin: Polonaise #4 in c, Op. 40, #2; **Ravel:** *Miroirs:* Alborada del gracioso.

6:04/WQXR-AM/FM—Mozart: Sym #41 in C; **Kreisler:** Praeludium and Allegro.

8:00/WNCN—Artist's Image. Georg Solti, conductor. **Liszt:** *Prometheus.*

9:00/WKCR—Opera Topics. Lorenzo Alvary's report on the 1985 International Competition for Verdian Voices in Busseto, Italy.

WNCN—Saturday Night Opera. **Boito:** *Mefistofele* (Caballe, Freni, Pavarotti, Condo, Palma, Ghiaurov, Trinity Boys Choir, London Opera Chorus, Nat'l Phil Orch).

9:04/WQXR-AM/FM—The Cleveland Orchestra. Leonard Slatkin, conductor; trumpeter Wynton Marsalis, bass-baritone Arnold Voketaitis. **Gould:** *Festive Music;* **Prokofiev:** *Lieutenant Kije Suite,* Op. 60.

9:30/WKCR—Opera Fanatic. Stefan Zucker, host. An Elena Suliotis celebration, with guest Howard Hart.

Sun., Jan. 5

9:04 a.m./WQXR-AM/FM—Hummel: Trumpet Cto in E-Flat; **Tchaikovsky:** *The Months:* May, June, November & January.

10:00 a.m./WNCN—Classic Guitar. **Sor:** Fantaisie Elegiaque, Op. 59; **Vivaldi:** Cto for 2 Guitars in G.

WNYC—Two pianists: Aldo Ciccolini & Ivan Davis.

11:00 a.m./WNCN—W. F. Bach: Trio Sonata for 2 Melody Instruments & Continuo in D; **L. Kozeluh:** Sym in g.

12:00/WNYC—Chamber Music Society of Lincoln Center. Kenneth Cooper, harpsichordist, guest. **Bach:** Trio Sonata for Flute, Violin, Continuo, and Ricercare from *The Musical Offering.*

1:00/WNCN—Chicago Symphony Orchestra. **Mussorgsky:** *Boris Godunov* (Sieden, Gal, Hones, Valentini-Terrani, Hansen, Kaludov, Langridge, Shirley-Quirk, Kopchak, Raimondi, Ramey, Chicago Sym Chorus, Glen Ellyn Children's Chorus/Abbado).

3:00/WNCN—Chausson: Poeme for Violin & Orch, Op. 25.

3:04/WQXR-AM/FM—New York Philharmonic. Zubin Mehta, conductor; violinist Pinchas Zuckerman. **Susato:** Dances From Danserye; **Telemann:** Cto for Viola, Strings & Continuo; **Hindemith:** Trauermusik for Viola & Strings; **Vivaldi:** Cto for Violin & Orch in c; **Bruch:** Violin Cto #1 in g.

5:00/WNCN—Albinoni: Cto for Oboe in B-Flat, Op. 9, #11; **Chopin:** Waltz in A-Flat, Op. 64, #3.

6:00/WNYC—Haydn: String Qt in f; **Walton:** *The Bear.*

7:00/WNCN—Albeniz: *Iberia,* Book I; **Haydn:** Qt in G, Op. 54, #1.

7:35/WQXR-AM/FM—Mozart: *Eine Kleine Nachtmusik.*

8:05/WQXR-AM/FM—Verdi: *I due Foscari* (Ricciarelli, Carreras, Cappuccilli, Ramey, ORF Sym Orch & Chorus/Gardelli).

Mon., Jan. 6

3:00/WNCN—Machaut: Ballade: "Nes que on porroit"; **Chausson:** Cto for Violin, Piano & String Qt, Op. 21.

WNYC—Bliss: *Morning Heroes;* **Britten:** Solo Suite for Cello.

4:00/WNCN—Dowland: *A Pilgrimes Solace 1612:* Song, "In this trembling shadow cast"; **Handel:** Cto Grosso in B-Flat, Op. 6, #7.

7:03/WQXR-AM/FM—Mozart: Adagio in b; **Vanhal:** Bassoon Cto in C.

8:00/WNCN—Great Performances Live From Lincoln Center. Pavarotti Plus. The world-famous operatic superstar sings arias and duets with outstanding young American singers.

WNYC—Prokofiev: Sym #6 in E-Flat; **Koechlin:** *La Priere de L'Homme.*

8:05/WQXR-AM/FM—Locatelli: *Introduzione Teatrale,* Op. 4, #5; **Beethoven:** Piano Cto #1.

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Kurt Masur, conductor; pianist Emanuel Ax. **Prokofiev:** Sym #1 in D, Op. 25, "Classical"; **Beethoven:** Piano Cto #3 in c, Op. 37; **Kodaly:** *Hary Janos:* Suite.

Tues., Jan. 7

3:00/WNCN—Enesco: Roumanian Rhapsody in A, Op. 11, #1; **Bach:** Partita for Violin Solo.

WNYC—Pettersson: Sym #7; **Sibelius:** Sym #6, "Intimate Voices."

4:04/WQXR-AM/FM—Beethoven: Eleven Modinger Dances: #3–11.

5:00/WNCN—Mozart: Notturno in D; **Vivaldi:** Cto for Recorder, 2 Violins & Continuo in A.

6:00/WNCN—Pachelbel: Suite in f-sharp; **Debussy:** *Prelude a l'apres-midi d'un faune.*

7:03/WQXR-AM/FM—Handel: Trio Sonata in F; **Ravel:** Piano Cto for the Left Hand.

8:00/WNCN—Lillian Kallir, pianist, live from the WNCN Performance Studio.

WNYC—Los Angeles Philharmonic. Andre Previn, conductor. A Zwilich celebration. **Mozart:** Sym #39; **Prokofiev:** Sym #5.

8:05/WQXR-AM/FM—Mozart: March #3 in C; *Thamos, King of Egypt:* Incidental Music.

9:00/WNCN—Elgar: *Enigma Variations,* Op. 36; **Chopin:** Tarantelle in A-Flat, Op. 43.

9:06/WQXR-AM/FM—The Philadelphia Orchestra. Klaus Tennstedt, conductor; pianist Ivo Pogorelich. **Barber:** Adagio for Strings; **Prokofiev:** Piano Cto #3 in C.

Unless otherwise indicated, all times are p.m. and all stations are FM.

TELEVISION
LISTINGS

Weekdays, January 1–3 and 6–7

❷ **WCBS**
212-975-4321
❹ **WNBC**
212-664-4444
❺ **WNEW**
212-535-1000
❼ **WABC**
212-887-7777
❾ **WOR**
212-764-7000
⓫ **WPIX**
212-949-1100
⓭ **WNET**
212-560-2000
㉑ **WLIW**
516-454-8866
㉛ **WNYC**
212-669-7800
🅗 **HOME BOX OFFICE**
212-484-1100
🅝 **UPTOWN**
212-942-7200
🅢 **SHOWTIME**
212-708-1600
🅦 **WOMETCO (WHT)**
800-222-6700

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
❷ Daybreak
❹ Today in New York
❺ New Zoo Revue
❼ World News This Morning (cc)
❾ Jimmy Swaggart
⓫ Wed/Open Mind
Thu/Aprenda Ingles
Fri/New Jersey Now
Mon/Tom and Jerry
Tue/Carrascolendas
🅗 Wed/**Movie:** BMX Bandits
Thu/**Movie:** Alice's Adventures in Wonderland
🅢 Wed/**Movie:** Return of the King
Fri/**Movie:** Toby and the Koala Bear

6:30
❷ ❹ News
❺ Fat Albert and the Cosby Kids
❾ 700 Club
⓫ Superfriends
🅗 Fri/**Movie:** The Unforgiveable Secret
🅢 Mon/**Movie:** Just the Way You Are
Tue/The Sky Is Gray

6:40
🅗 Mon/**Movie:** Welcome Home, Jellybean

7:00
❷ Morning News
❹ Today
❺ Inspector Gadget
❼ Good Morning America (cc)
⓫ Heathcliff
🅗 Tue/King of the Beasts
🅢 Thu/Valley of Fear

7:30
❺ Woody Woodpecker & Bugs Bunny
❾ Straight Talk
⓫ The Jetsons
🅗 Wed, Mon–Tue/Fraggle Rock
Fri/**Movie:** Noah's Animals
🅢 Tue/**Movie:** Norma Rae

8:00
⓫ Heathcliff
⓭ 3-2-1-Contact
🅗 Wed/**Movie:** Night of the Comet
Thu/**Movie:** American Dreamer
Fri/**Movie:** Enola Gay
Mon/**Movie:** Evil Under the Sun
Tue/**Movie:** Crackers
🅢 Wed/**Movie:** Irreconcilable Differences
Thu/**Movie:** Just the Way You Are
Fri/**Movie:** Phar Lap

8:30
❺ The Flintstones
❾ Romper Room
⓫ Scooby Doo
⓭ Mister Rogers' Neighborhood
🅢 Mon/**Movie:** Trenchcoat

9:00
❷ Catch Phrase
❹ Donahue
❺ Brady Bunch
❼ Morning Show
⓫ Great Space Coaster
⓭ Sesame Street (cc)
🅦 Wed/**Movie:** The Fantastic Adventures of Unico
Thu/**Movie:** Alley Cat
Fri/**Movie:** Heads or Tails
Mon/**Movie:** Against All Odds
Tue/**Movie:** Merry Christmas, Mr. Lawrence

9:30
❷ Break the Bank
❺ Leave It to Beaver
❾ Partridge Family
⓫ Private Benjamin
🅗 Tue/Not *Necessarily* the News

10:00
❷ $25,000 Pyramid (except Wed)
Wed/CBS Cotton Bowl Parade
❹ Family Ties
❺ I Love Lucy
❾ My Favorite Martian
⓫ Sanford & Son
🅗 Wed/**Movie:** Mystery Mansion
Thu/**Movie:** The Last Time I Saw Paris
Mon/**Movie:** Mass Appeal
Tue/**Movie:** Martin's Day
🅢 Wed/**Movie:** The Clown
Thu/**Movie:** The Princess and the Pirate
Fri/**Movie:** The Seven Hills of Rome
Mon/**Movie:** Your Cheatin' Heart
Tue/**Movie:** The Angel Wore Red

10:30
❷ Press Your Luck (except Wed)
❹ Sale of the Century
❺ Love Songs (except Wed)
Wed/Pre-Parade Show
❼ Sally Jessy Raphaël
❾ My Favorite Martian
⓫ Best Talk in Town
🅗 Fri/Remember When

11:00
❷ Price Is Right (except Wed)
❹ Wheel of Fortune (except Wed)
Wed/Tournament of Roses Parade
❺ Divorce Court (except Wed)
Wed/Tournament of Roses Parade
❼ Three's a Crowd
❾ Bewitched
⓫ Love Boat
🅦 Wed/**Movie:** Comfort and Joy
Thu/**Movie:** The Doctor Takes a Wife
Fri/**Movie:** Blame It On Rio
Mon/**Movie:** Romancing the Stone

11:15
🅦 Tue/**Movie:** Choose Me

11:30
❷ Wed/Tournament of Roses Parade
❹ Scrabble (except Wed)
❺ 1st Edition (except Wed)
❼ New Love American Style
❾ I Dream of Jeannie
🅗 Fri/Video Jukebox
🅢 Wed/**Movie:** Yentl

12 NOON
❷ Body Language (except Wed)
❹ Super Password (except Wed)
❺ Midday (except Wed)
❼ Ryan's Hope
❾ News
⓫ Inday News
🅗 Wed/**Movie:** Metalstorm: The Destruction of Jared-Syn
Thu/**Movie:** Just the Way You Are
Fri/**Movie:** The Bostonians
Mon/**Movie:** Fire on the Mountain
Tue/**Movie:** Yentl
🅢 Thu/**Movie:** The Escape Artist
Fri/**Movie:** Night of the Comet
Mon/**Movie:** Phar Lap
Tue/**Movie:** Sahara

12:30
❷ Young and the Restless (except Wed)
❹ Search for Tomorrow (except Wed)
❼ Loving
⓫ What's Hot! What's Not?
🅦 Wed/**Movie:** Terms of Endearment

1:00
❹ Days of Our Lives (except Wed)
❺ Hour Magazine (except Wed)
❼ All My Children
❾ Joker's Wild
⓫ Streets of San Francisco
🅦 Thu/**Movie:** Ms. 45
Fri/**Movie:** The Gift
Mon/**Movie:** Erendira
Tue/**Movie:** Escape From El Diablo

1:30
❷ As the World Turns (except Wed)
Wed/**Football:** Cotton Bowl: Auburn vs. Texas
❹ Wed/**Football:** Fiesta Bowl: Michigan vs. Nebraska
❺ Wed/Bugs & Porky
❾ Tic Tac Dough
🅗 Wed/Everly Brothers Reunion Concert

2:00
❹ Another World (except Wed)
❼ One Life to Live
❾ Let's Make a Deal
⓫ Tom and Jerry
🅗 Thu/**Movie:** Hysterical
Fri/**Movie:** Mass Appeal
Mon/Remember When
🅢 Wed/**Movie:** Irreconcilable Differences
Thu/**Movie:** Sahara
Fri/**Movie:** Your Cheatin' Heart
Mon/**Movie:** Night of the Comet
Tue/**Movie:** Unfaithfully Yours

2:03
❺ Popeye

2:30
❷ Capitol (except Wed)
❺ Woody Woodpecker
❾ Dating Game
⓫ Mask
⓭ Wed/From Vienna: A New Year's Celebration 1986
Mon, Tue/Somebody Else's Place
🅗 Wed/**Movie:** Crackers
Tue/**Movie:** The Last Time I Saw Paris
🅦 Tue/**Movie:** Merry Christmas, Mr. Lawrence

3:00
❷ Guiding Light (except Wed)
❹ Santa Barbara (except Wed)
❺ Jayce & the Wheeled Warriors
❼ General Hospital
❾ Hawaii Five-O
⓫ The Jetsons
⓭ Thu/Frugal Gourmet
Fri/Food for Thought
Mon/Great Chefs of San Francisco
Tue/Yan Can Cook
🅗 Mon/**Movie:** Savannah Smiles
🅦 Wed/**Movie:** Birdy
Thu/**Movie:** Alley Cat
Fri/**Movie:** Heads or Tails
Mon/**Movie:** Against All Odds

3:30
❺ She-Ra
⓫ The Transformers
⓭ Thu/Crockett's Victory Garden
Fri/Square Foot Gardening
Mon/All New This Old House
Tue/House for All Seasons
🅗 Thu/**Movie:** Alice's Adventures in Wonderland

4:00
❷ America (except Wed)
❹ Thu–Fri, Mon/Love Connection
Tue/Main Street
❺ He-Man and the Masters of the Universe
❼ Jeopardy
❾ VegaS
⓫ G.I. Joe
⓭ Sesame Street (cc)
🅗 Wed/Fraggle Rock
Fri/**Movie:** Noah's Animals
🅢 Wed/Animal Time
Thu/Valley of Fear
Fri/**Movie:** Toby and the Koala Bear
Mon/Animal Talk
Tue/The Sky Is Gray

4:30
❹ People's Court (except Wed)
Wed/Rose Bowl Pre-Game Show
❺ Thundercats
❼ Sale of the Century
⓫ Challenge of the Gobots
🅗 Wed/**Movie:** BMX Bandits
Fri/Fraggle Rock
Tue/The Not-So-*Great Moments in Sports*

4:45
❹ Wed/**Football:** Rose Bowl: Iowa vs. UCLA

5:00
❷ ❼ News
❹ News (except Wed)
❺ Brady Bunch
❾ Police Woman
⓫ Little House on the Prairie
⓭ Mister Rogers' Neighborhood
🅗 Fri/Inside the NFL
Mon/**Movie:** Welcome Home, Jellybean
🅢 Wed/**Movie:** Return of the King
Thu/White Lies
Mon/Valley of Fear
Tue/Starfleet: The Thalian Wars
🅦 Wed/Broadway Danny Rose
Thu/**Movie:** The Adventures of Tin-Tin
Fri/**Movie:** The Bishop's Wife
Mon/**Movie:** Unico in the Island of Magic
Tue/**Movie:** Puss 'n Boots Travels Around the World

5:30
❺ What's Happening
⓭ 3-2-1 Contact
🅗 Tue/Life on Earth
Thu/**Movie:** The Bugs Bunny/Road Runner Movie
🅢 Thu/**Movie:** Shinbone Alley
Fri/Jenny and Me

Weeknights, January 1–3 and 6–7

WED., JAN. 1

6:00
❷ ❼ News
❺ Diff'rent Strokes
❾ Hart to Hart
⓫ Gimme a Break
⓭ Politicians on the Griddle: 100 Years of the Gridiron
㉑ Half a Handy Hour
🅗 **Movie:** Evil Under the Sun

6:30
❺ Too Close for Comfort
⓫ Benson
㉑ Doctor Who

7:00
❷ ❼ ⓭ News
❺ Three's Company
❾ $100,000 Pyramid
⓫ The Jeffersons
㉑ Nightly Business Report
🅢 The Honeymooners . . . The Lost Episodes (cc)
🅦 **Movie:** Irreconcilable Differences

7:30
❷ Wheel of Fortune
❺ M*A*S*H
❼ Entertainment Tonight
❾ Benny Hill
⓫ News
⓭ MacNeil/Lehrer NewsHour
㉑ NASA at Work: Shuttle Life in the World of Weightlessness

8:00
❷ Mary
❹ **Football:** Orange Bowl: Penn State vs. Oklahoma
❺ P.M. Magazine
❼ **Football:** The Sugar Bowl: Miami vs. Tennessee
❾ News
⓫ **Movie:** A Little Sex (1982). Wallace Shawn, Tim Matheson, Kate Capshaw. A man marries his long time girlfriend and has a hard time remaining faithful.
㉑ Murder Most English: The Unpleasantness at the Bellona Club
㉛ God's Country
🅗 **Movie:** 2010
🅝 **Movie:** Rio Bravo
🅢 Brothers (cc)

8:30
❷ Happy New Year, Charlie Brown
❺ **Movie:** Death Lends a Hand. Peter Falk, Robert Culk.
❾ Family Feud
⓭ The Tripods
🅢 Best of Bizarre 81 (cc)

9:00
❷ **Movie:** Intimate Strangers (1977). Sally Struthers, Dennis Weaver. The story of a battered wife and her deteriorating marriage.
❾ **Movie:** The Harrad Experiment (1973). Don Johnson, James Whitmore. A co-ed college allows policy of sexual freedom.
⓭ From Vienna: The New Year's Celebration 1986. The Vienna Philharmonic and the Vienna State Opera; Walter Cronkite, host.
㉑ Yes Minister
🅢 **Movie:** Into the Night
🅦 **Movie:** Swing Shift

9:30
㉑ Father's Day
㉛ Windows on Women

10:00
❺ ⓫ News
㉑ Bless Me Father
🅗 **Movie:** Goin' All the Way

10:30
⓫ News
⓭ Mark Russell Comedy Special
㉑ Only When I Laugh
㉛ Doctor Who
🅝 **Movie:** Choose Me

11:00
❷ ❹ News
❺ Taxi
❾ Bizarre
⓫ Carson's Comedy Classics
⓭ To the Manor Born
㉑ Nightly Business Report
🅗 **Movie:** Night of the Comet
🅢 **Movie:** Mistress Pamela
🅦 **Movie:** Midnight Heat

11:15
❼ News

11:30
❷ T. J. Hooker
❹ Tonight Show
❺ Dynasty
❾ Hawaii Five-0
⓫ The Honeymooners
⓭ Monty Python's Flying Circus
㉑ NASA at Work: Eating and Sleeping in Space

11:45
❼ Nightline

12 MIDNIGHT
⓫ Comedy Break
⓭ Masterpiece Theatre: Bleak House (cc)

12:15
❼ Headline Chasers

12:30
❹ David Letterman
❺ Comedy Tonight
❾ Best of Saturday Night Live
⓫ Star Trek
🅝 **Movie:** The Westerner
🅦 **Movie:** The Man Who Knew Too Much

12:40
❷ **Movie:** Tin Man (1983). Timothy Bottoms, Deana Jurgens.
🅗 **Movie:** Heartbreakers
🅢 **Movie:** Repo Man

12:45
❼ Eye on Hollywood

1:00
❺ Get Smart
❾ Joe Franklin

1:15
❼ **Movie:** Jesus Christ Superstar (1973). Ted Neeley, Yvonne Elliman.

1:30
❹ ⓫ News
❺ I Love Lucy

2:00
❷ News
❹ Price Is Right
❺ **Movie:** Ninotchka (1939). Greta Garbo, Melvyn Douglas.
❾ **Movie:** Billie (1956). Patty Duke, Warren Berlinger.
⓫ Start of Something Big

2:20
🅢 **Movie:** Under the Volcano

2:25
🅗 **Movie:** Slayground

2:30
❹ Ben Casey
🅦 **Movie:** Coal Miner's Daughter

3:00
⓫ Emergency

3:30
❹ Ben Casey

4:00
❾ Joe Franklin
⓫ Emergency
🅗 **Movie:** 2010

4:19
❺ Get Smart

4:20
🅢 **Movie:** Yentl

4:30
❹ Here's Lucy

5:00
❹ Here's Lucy
❾ News
⓫ The Life of Riley

5:30
❹ Here's Lucy
❼ Morning Stretch
⓫ News

THU., JAN. 2

6:00
❷ ❹ ❼ News
❺ Diff'rent Strokes
❾ Hart to Hart
⓫ Gimme a Break
⓭ New Jersey Network News
㉑ Magic of Oil Painting

6:30
❺ Too Close for Comfort
⓫ Benson
⓭ Nightly Business Report
㉑ Doctor Who

7:00
❷ ❹ ❼ News
❺ Three's Company
❾ $100,000 Pyramid
⓫ The Jeffersons
⓭ Food for Thought
㉑ Nightly Business Report
🅗 Inside the NFL
🅢 The Sky Is Gray
🅦 **Movie:** The Doctor Takes a Wife

7:30
❷ Wheel of Fortune
❹ New Newlywed Game
❺ M*A*S*H
❼ Entertainment Tonight
❾ Benny Hill
⓫ News
⓭ MacNeil/Lehrer NewsHour
㉑ Long Island Report

8:00
❷ Magnum, P.I.
❹ Cosby Show
❺ P.M. Magazine
❼ Shadow Chasers (cc)
❾ News
⓫ **Movie:** Banyon (1971). Robert Forster, Darren McGavin. A girl is murdered in a private eye's office with his own gun.
㉑ **Movie:** The Times of Harvey Milk (cc)
㉛ **Movie:** I Be Done Was Is
🅗 **Movie:** The Cotton Club
🅝 **Movie:** Wrong Move
🅢 **Movie:** The Escape Artist

8:30
❹ Family Ties
❺ All in the Family
❾ Year End Special Report
⓭ Currents: The Porning of America
🅦 **Movie:** The Little Drummer Girl

9:00
❷ Simon & Simon
❹ Cheers
❺ Merv Griffin
❼ Dynasty II: The Colbys (cc)
❾ **Movie:** Brian's Song (1970). James Caan, Billy Dee Williams. A football player develops cancer.
⓭ Jacob Bronowski: Life and Legacy
㉛ Only One New York

9:30
❹ Night Court
㉑ This Old House
㉛ Neighborhood Voices

9:35
🅢 Comedy Close-up

10:00
❷ Knots Landing
❹ Hill Street Blues
❺ News
❼ 20/20 (cc)
⓫ News
⓭ Metroline
㉑ Austin City Limits
㉛ On Our Own
🅝 **Movie:** Throne of Blood
🅢 The Honeymooners . . . The Lost Episodes (cc)

10:15
🅗 **Movie:** American Dreamer

10:30
⓫ News
㉛ Doctor Who

11:00
❷ ❹ ❼ News
❺ Taxi
❾ Bizarre
⓫ Carson's Comedy Classics
⓭ Channel Crossings
㉑ The Nightly Business Report
🅢 Superstars of Comedy Salute the Improv
🅦 **Movie:** Inspirations

11:30
❷ Night Heat
❹ Tonight Show
❺ Dynasty
❼ Nightline
❾ Racing
⓫ The Honeymooners
㉑ Long Island Report

12 MIDNIGHT
❼ Headline Chasers
❾ Hawaii Five-O
⓫ Comedy Break
🅝 **Movie:** Comfort and Joy
🅢 **Movie:** Just the Way You Are

12:05
🅗 **Movie:** Windy City

12:30
❹ David Letterman
❺ Comedy Tonight
❼ Eye on Hollywood
⓫ Star Trek
🅦 **Movie:** Ms. 45

12:40
❷ **Movie:** The Gentleman Bandit (1981). Ralph Waite, Julie Bovasso. A priest is mistakenly arrested as a stick-up man.

1:00
❺ Keys to Success
❼ **Movie:** Black Widow (1954). Ginger Rogers, Van Heflin.
❾ Joe Franklin

1:30
❹ ⓫ News
❺ I Love Lucy

1:45
🅢 **Movie:** Just the Way You Are

1:55
🅗 Inside the NFL

2:00
❷ News
❹ Price Is Right
❺ **Movie:** The Man Who Haunted Himself (1971). Roger Moore, Olga Georges-Picot. A man encounters a duplicate of himself after a car crash.
❾ **Movie:** Istanbul (1957). Errol Flynn, Cornell Borchers. Flynn returns to the city to find some rare gems and his supposedly dead ex-girlfriend.
⓫ Lifestyles of the Rich and Famous
🅦 **Movie:** Alley Cat

2:30
❹ Ben Casey

2:55
🅗 **Movie:** Razorback

3:00
⓫ Emergency

3:25
🅢 **Movie:** A Night in Heaven

3:30
❹ Ben Casey

4:00
❾ Joe Franklin
⓫ Emergency

4:01
❺ Get Smart

4:30
❹ Here's Lucy

4:35
🅗 **Movie:** The Seduction

4:55
🅢 **Movie:** Shinbone Alley

5:00
❹ Here's Lucy
❾ News
⓫ The Life of Riley

5:30
❹ Here's Lucy
❼ Morning Stretch
⓫ News

FRI., JAN. 3

6:00
❷ ❹ ❼ News
❾ Hart to Hart
⓫ Gimme a Break
⓭ New Jersey Network News
㉑ People, Pets, and Dr. Marc
🅗 **Movie:** Breakin' 2 Electric Boogaloo
🅢 **Movie:** Phar Lap

6:30
⓫ Besnon
⓭ Nightly Business Report
㉑ Doctor Who

7:00
❷ ❹ ❼ News
❺ Three's Company
❾ $100,000 Pyramid
⓫ The Jeffersons
⓭ Sneak Previews
㉑ Nightly Business Report
🅦 **Movie:** No Small Affair

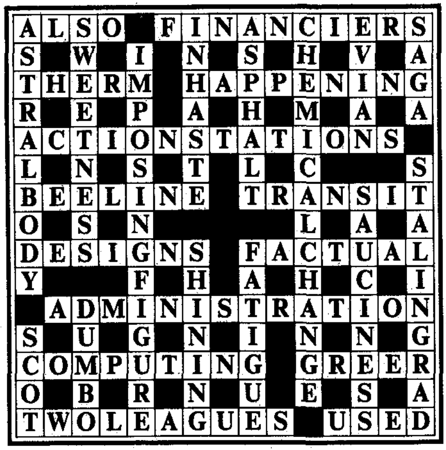
7:30
❷ Wheel of Fortune
❹ New Newlywed Game
❺ M*A*S*H
❼ Entertainment Tonight
❾ ⓫ News
⓭ MacNeil/Lehrer NewsHour
㉑ Long Island Report

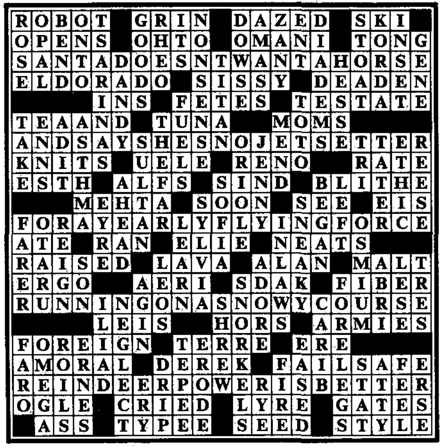
8:00
❷ Twilight Zone
❹ Knight Rider
❺ P.M. Magazine
❼ Webster (cc)
❾ News
⓫ **Movie:** Desperate Voyage (1980). Christopher Plummer, Cliff Potts. An evil high-seas hijacker works from a battered fishing boat.
㉑ ㉛ Washington Week in Review
🅗 **Movie:** The Naked Face
🅝 **Movie:** A Passage to India
🅢 **Movie:** The Cotton Club

8:30
❺ All in the Family
❼ Mr. Belvedere (cc)
❾ Family Feud
⓭ ㉛ Wall Street Week
㉑ The Moviemakers: Darryl F. Zanuck—Last of the Moguls

9:00
❷ Dallas
❹ Misfits of Science
❺ Merv Griffin
❼ Diff'rent Strokes (cc)
❾ **Movie:** The Day the Fish Came Out (1967). Candice Bergen, Sam Wanamaker.
⓭ Great Performances: On the Razzle. Tom Stoppard's comedy about mistaken identity.
㉑ **Movie:** Iceland (1942). Sonja Henrie,

SOLUTIONS TO LAST WEEK'S PUZZLES





New York

READER SERVICES

Moving?

Please give us four to six weeks' notice of a change of address. Please check the appropriate box.

Even if you have notified the post office about your change of address, please fill out and mail this form to us to ensure accurate delivery of your magazine.

New Subscription or Renewal?

Fifty issues of *New York*, only $33.00. Please check the appropriate box.

Unlisting Service?

New York Magazine makes available to other quality publications and carefully screened companies the names of its subscribers. If, however, you do not wish to have your name made available, please check the appropriate box.

☐ New subscription.
☐ Renewal.
☐ Payment enclosed.
☐ Bill me later.
☐ Change of address; please note new address.
☐ Please do not make my name and address available to other publications or companies.

NAME

ADDRESS APT. NO.

CITY STATE ZIP

Attach mailing label here and send to:

NEW YORK MAGAZINE
P.O. Box 2979
Boulder, Colorado 80322

TELEVISION

John Payne. Love story with skating, music, and singing.
31 Masterpiece Theatre: Bleak House
W **Movie:** Blame It On Rio

9:30
7 Benson (cc)

10:00
2 Falcon Crest
4 Miami Vice
5 11 News
7 Our Family Honor (cc)
31 Albany Tonight
H **Movie:** Mass Appeal

10:15
S **Movie:** One From the Heart

10:30
21 Lone Star: A Television History of Texas
31 Doctor Who

11:00
2 4 7 News
5 Taxi
9 Bizarre
11 Carson's Comedy Classics
13 **Movie:** No Man of Her Own (1932). Carole Lombard, Clark Gable.
21 Nightly Business Report
N **Movie:** Broadway Danny Rose
W **Movie:** Making It Big

11:30
2 **Movie:** Ruckus (1981). Linda Blair, Dirk Benedict. A Vietnam War vet is hunted in a small Alabama town.
4 Tonight Show
5 Dynasty
7 Nightline
9 TV 2000
11 The Honeymooners
21 Long Island Report

12 MIDNIGHT
7 Eye on Hollywood
11 Comedy Break
H **Movie:** Weekend Pass
S **Movie:** Lassiter

12:30
4 Friday Night Videos
5 Comedy Tonight
7 New York Hot Tracks
9 Best of Saturday Night Live
11 Star Trek
N **Movie:** Buffalo Bill and the Indians
W **Movie:** California Valley Girls

1:00
5 Star Search '85
9 Joe Franklin

1:30
11 News

1:35
H **Movie:** Paradise

1:45
2 **Movie:** Easy Targets (1974).
S **Movie:** The Bitch

2:00
4 News
5 **Movie:** Man With the Golden Arm (1956). Frank Sinatra, Kim Novak. A story about a drug addict and his crippled wife.
7 Dick Clark's Nitetime
9 **Movie:** The Bandits (1975). Robert Conrad, Jan-Michael Vincent, Roy Jenson. A Western about the adventures of three men (who are almost hung) and their Mexican savior.
11 Solid Gold
W **Movie:** The Gift

3:00
4 Music City USA
7 Headline Chasers
11 Emergency

3:15
H **Movie:** Breakin' 2 Electric Boogaloo

3:20
S Cheech & Chong Get Out of My Room

3:30
4 Hit City

3:45
W **Movie:** Heads or Tails

3:50
S **Movie:** The Cotton Club

3:58
2 Newsmakers

4:00
4 Ben Casey
9 Joe Franklin
11 Emergency

4:10
5 Get Smart

4:28
2 **Movie:** Getting Married (1978). Richard Thomas, Bess Armstrong. Romance in a TV newsroom.

4:55
H Remember When: Wheels, Wings and Whistles—The Story of Transportation in America

5:30
11 News

MON., JAN. 6

6:00
2 4 7 News
5 Diff'rent Strokes
9 Hart to Hart
11 Gimme a Break
13 New Jersey Network News
21 This Old House
H **Movie:** The Tender Warrior
S **Movie:** Irreconcilable Differences

6:30
5 Too Close for Comfort
11 Benson
13 Nightly Business Report
21 Dr. Who

7:00
2 4 7 News
5 Three's Company
9 $100,000 Pyramid
11 The Jeffersons
13 MacNeil/Lehrer NewsHour
21 Nightly Business Report
W **Movie:** Romancing the Stone

7:30
2 Wheel of Fortune
4 New Newlywed Game
5 M*A*S*H
7 Entertainment Tonight
9 Benny Hill
11 News
21 Long Island Report
H Fraggle Rock

8:00
2 Scarecrow and Mrs. King
4 TV's Bloopers and Practical Jokes
7 Hardcastle and McCormick (cc)
9 News
11 **Movie:** Endangered Species (1982). Robert Urich, JoBeth Williams.
13 Great Performances: Pavarotti Plus!
21 Great Zoos of the World
31 Beats of the Heart
H **Movie:** Mass Appeal
N **Movie:** The Ploughman's Lunch
S **Movie:** Phar Lap

8:30
9 Family Feud
21 Profiles of Nature

9:00
2 Kate and Allie
4 **Movie:** The Enforcer (1976). James Fargo, Clint Eastwood.
5 Merv Griffin
7 **Movie:** Shattered Spirits. Martin Sheen, Roxana Zal.
9 **Movie:** Fedora (1979). William Holden, Marthe Keller.
21 Nature
31 Playing Shakespeare
W **Movie:** The Naked Face

9:30
2 Newhart

10:00
2 Cagney & Lacey
5 11 News
21 River Journeys (cc)
31 Mini Playhouse
H **Movie:** Maria's Lovers
S **Movie:** Trenchcoat

10:15
N **Movie:** Barbarella

10:30
31 Doctor Who

11:00
2 4 News
5 Taxi
7 News
11 Carson's Comedy Classics
13 Adam Smith's Money World
21 Nightly Business Report
31 Switch On Japan
W **Movie:** Country Comfort

11:30
2 Remington Steele
4 Best of Carson
5 Dynasty
7 Nightline
9 Bizarre
11 The Honeymooners
13 Mystery! Agatha Christie's Miss Marple: The Body in the Library
21 Long Island Report
S **Movie:** Night of the Comet

11:55
H **Movie:** 1st & Ten

12 MIDNIGHT
7 Headline Chasers
9 Hawaii Five-O
11 Star Trek
13 The Bounder
N **Movie:** Rio Bravo

12:25
H **Movie:** Just Tell Me What You Want

12:30
4 David Letterman
5 Comedy Tonight
7 Eye on Hollywood
W Against All Odds

12:40
2 **Movie:** Loving Couples (1980). Shirley MacLaine, James Coburn, Susan Sarandon, Stephen Collins. Two couples switch partners.

1:00
5 Get Smart
7 **Movie:** The Night of the Grizzly (1966). Clint Walker, Martha Hyer.
9 Joe Franklin
11 Comedy Break

1:15
S **Movie:** Mistress Pamela

1:30
4 11 News
5 I Love Lucy

2:00
2 News
4 Price Is Right
5 **Movie:** Pleasure Palace (1980). Omar Sharif, Victoria Principal.
9 **Movie:** Big Jim McClain (1952). John Wayne, Nancy Olson.
11 **Movie:** Jailbreak

2:25
H **Movie:** Four Friends

2:30
4 Ben Casey
W **Movie:** Erendira

2:55
S **Movie:** Under the Volcano

3:30
4 Ben Casey

4:00
9 Joe Franklin
11 Emergency!

4:04
5 Get Smart

4:25
H The Everly Brothers Reunion Concert

4:30
4 Here's Lucy

5:00
4 Here's Lucy
9 News
11 F Troop

5:30
4 Here's Lucy
7 Morning Stretch
11 News
S Valley of Fear

TUE., JAN. 7

6:00
2 4 7 News
5 Diff'rent Strokes
9 Hart to Hart
13 New Jersey Network News
21 Yan Can Cook

6:30
5 Too Close for Comfort
13 Nightly Business Report
21 Doctor Who
H **Movie:** Metalstorm: The Destruction of Jared-Syn
S Night of at Least a Dozen Stars

7:00
2 4 7 News
5 Three's Company
9 $100,000 Pyramid
13 Profiles of Nature: The Great Gray Owl

21 Nightly Business Report
W **Movie:** Choose Me

7:30
2 Wheel of Fortune
4 New Newlywed Game
5 M*A*S*H
7 Entertainment Tonight
9 Benny Hill
11 News
13 MacNeil/Lehrer NewsHour
21 Long Island Report
S It's Showtime

8:00
2 Stir Crazy
4 A-Team
5 P.M. Magazine
7 Who's the Boss? (cc)
9 News
11 Rocker '85
21 **Movie:** We'll Meet Again
31 Mystery!: Agatha Christie's Miss Marple
H **Movie:** Martin's Day
N **Movie:** Quartet
S Into the Night

8:30
5 **Special:** Elvis: Aloha From Hawaii
7 Growing Pains (cc)
9 **Basketball:** St. John's vs. Boston College
13 Innovation: Figure of Speech—Voice Research

9:00
2 **Movie:** A Time to Triumph. Patty Duke, Joseph Bologna.
4 Riptide
7 Moonlighting (cc)
9 News
13 Nova: Global Village
21 Masterpiece Theatre: Bleak House, Part IV (cc)
31 Treasure Houses of Great Britian
W **Movie:** Crimes of Passion

9:30
31 Cue in on Culture

10:00
4 Remington Steele
5 11 News
7 Spenser: For Hire (cc)
13 The Winds of Everest. The story of an aborted 1982 attempt to climb Everest and a 1984 successful journey.
21 Poldark
H The Hitchhiker
N **Movie:** Wrong Move
S **Movie:** The Cotton Club

10:30
31 Doctor Who
H **Movie:** The Last American Virgin

11:00
2 4 7 News
5 Taxi
9 Benny Hill
11 Carson's Comedy Classics
13 Intercom: Rajiv's India
21 Nightly Business Report
W **Movie:** Nightdreams

11:30
2 Simon & Simon
4 Tonight Show
5 Dynasty
7 Nightline
9 Bizarre
11 The Honeymooners
21 Long Island Report

12 MIDNIGHT
7 Headline Chasers
11 Star Trek
13 SCTV
N **Movie:** Throne of Blood

12:05
H Not *Necessarily* the News

12:15
S **Movie:** Unfaithfully Yours

12:30
4 David Letterman
5 Comedy Tonight
7 Eye on Hollywood
W **Movie:** Escape From Diablo

12:35
H The Naked Face

12:40
2 **Movie:** Madigan: The Lisbon Beat (1972).

1:00
5 Get Smart
7 **Movie:** It's Alive (1969). Tommy Kirk, Shirley Boone.
9 Joe Franklin

1:30
4 11 News

2:00
2 News
4 Price is Right
5 **Movie:** Five Graves to Cairo (1943). Akim Tamiroff, Anne Baxter.
9 **Movie:** The Hellfighters (1969). John Wayne, Katharine Ross.
11 **Movie:** Battle of the Commandos
S **Movie:** The Bitch
W **Movie:** Merry Christmas, Mr. Lawrence

2:25
H **Movie:** Razorback

2:30
4 Ben Casey

3:30
4 Ben Casey

3:35
S Cheech & Chong Get Out of My Room

4:00
9 Joe Franklin
11 Emergency

4:03
5 Get Smart

4:05
H **Movie:** Lassiter

4:10
S Night of at Least a Dozen Stars

4:30
4 Here's Lucy

5:00
4 Here's Lucy
9 News
S **Movie:** Sahara

5:30
4 Here's Lucy
7 Morning Stretch
11 News
S Silent Night

Weekend, January 4–5

SAT., JAN. 4

6:00
4 Carrascolendas
5 Young Edition
9 David Toma
11 It's Your Business
H **Movie:** A Soldier's Story
S Starfleet: The Thalian Wars

6:30
2 Patchwork Family
4 Sonrisas
5 World Tomorrow
7 Hee Haw
9 Face-off
11 Josie and the Pussycats
S **Movie:** Johnny Dangerously

7:00
4 Robotech
5 Terrahawks
7 Davey and Goliath
9 New Jersey People
11 Tom and Jerry

7:30
2 Kidsworld
4 Cliffwood Avenue Kids
5 Woody Woodpecker
7 Kids, Incorporated
9 In Depth
11 Voltron
S It's Showtime

8:00
2 Berenstain Bears
4 Snorks
5 Wonderama
7 Scooby's Mystery Funhouse/ABC Funfit
9 In the Black: Keys to Success
11 Thunderbirds: 2086
13 Wall Street Week
H **Movie:** Raiders of the Lost Ark
S **Movie:** Beyond the Forest

8:30
2 The Wuzzles
4 Gummi Bears
5 The Flintstones
7 Bugs Bunny/Looney Tunes Comedy Hour
9 Meet the Mayors
11 Superfriends
13 Capitol Journal

9:00
2 Jim Henson's Muppet Babies
4 Smurfs
5 Dukes of Hazzard
9 Millionaire Maker
11 FTV
13 John McLaughlin: One on One
W **Movie:** A Christmas Story

9:30
2 Dungeons and Dragons
7 Ewoks/Droids Adventure Hour
11 Puttin' on the Hits
13 Washington Week in Review
31 On Our Own

10:00
2 Hulk Hogan's Rock 'n' Wrestling!
5 Bionic Woman
9 Misadventures of Sheriff Lobo
11 Wrestling
13 The Military and the News Media: The Correspondent Under Fire
31 Body Electric
H Inside the NFL
S **Movie:** The Golden Arrow

10:30
4 Punky Brewster
7 Super Powers Team: Galactic Guardians
31 Owl TV

11:00
2 Richie Rich
4 Alvin and the Chipmunks
5 **Movie:** The Naked Spur (1953). James Stewart, Janet Leigh, Robert Ryan. Anthony Mann Western with Stewart as a bounty hunter out to capture Ryan.
7 13 Ghosts of Scooby Doo
9 Wrestling
11 Soul Train
13 Tony Brown's Journal
31 Secret City
H **Movie:** Oliver's Story
W **Movie:** The River

11:30
2 Astro Minute
4 Kidd Video
7 The Littles
13 Open Mind
31 Rockschool
S **Movie:** 2010 (cc)

12 NOON
2 Pole Position
4 Mr. T
7 Weekend Specials (cc)
9 Voyagers
11 Star Games
13 Frontline: Crisis in Central America, Castro's Challenge
21 Gourmet Cooking
31 Video Music Box

12:30
2 Get Along Gang
4 Spider Man
7 American Bandstand
21 This Old House (cc)
H **Movie:** Finnegan Begin Again

1:00
2 **Football:** TBA
4 **Football:** TBA
5 **Movie:** The Bat People (1974). Stewart Moss, Marianne McAndrew. The horror begins when a doctor is bitten by a bat on his honeymoon.
9 **Movie:** Dead Men Tell No Tales (1971). Christopher George, Judy Carne. Chase-thriller with mistaken identity theme.
11 TBA
13 Alvin Toffler's the Third Wave
21 Kathy's Kitchen
31 Video Music Box (Part 2)
W **Movie:** Falling in Love

1:30
7 New York Hot Tracks
21 Square-Foot Gardening
S **Movie:** Antarctica

2:00
21 Motorweek

2:30
7 Greatest Sports Legends
13 Andrea Doria: The Final Chapter
21 Gourmet Cooking
H **Movie:** Brady's Escape

3:00
5 **Movie:** Winners and Sinners (1978). Jackie Chung.
7 Man of the Year
9 **Movie:** Mission: Monte Carlo (1981). Tony Curtis, Susan George, Roger Moore.
11 Solid Gold
21 Magic of Watercolors
W **Movie:** City Heat

3:30
21 Motorweek
S **Movie:** Girls of the White Orchard

4:00
2 **Football:** TBA
7 **Movie:** Batman (1966). Adam West, Burt Ward. Our heroes pursue the Catwoman, the Joker, and the Penguin.
11 Dance Fever
13 Discover: The World of Science
21 House for All Seasons (cc)
H The Everly Brothers Reunion Concert

4:30
11 Puttin' on the Hits
21 Owl/TV

5:00
5 Mission Impossible
9 Greatest American Hero
11 Fame
13 Nova: Eyes Over China
21 German Professional Soccer
31 Video Music Box (Part 1)
H **Movie:** Raiders of the Lost Ark
W **Movie:** Protocol

5:30
S **Movie:** Yentl

6:00
4 7 News
5 What's Happening Now
9 Wrestling
11 Dempsey & Makepeace
13 Nature: Through Animal Eyes
21 Austin City Limits
31 Only One New York

6:30
4 News
7 Small Wonder
31 Eye on Dance

7:00
2 9 News
4 Prime of Your Life
5 Too Close for Comfort
7 It's a Living
11 Carson's Comedy Classics
13 Owl/TV
21 Wall Street Week
31 P.O.V.
H **Movie:** A Soldier's Story
W **Movie:** D.C. Cab

7:30
2 A Little Like Magic
4 Fight Back
5 Archie Bunker's Place
7 TBA
9 In Search Of
11 At the Movies
13 Wild America: Canyon Creatures (cc)
21 Inside Albany
31 McLaughlin Group

8:00
2 Airwolf
4 Gimme a Break
5 **Movie:** Lifeboat (1944). Tallulah Bankhead, John Hodiak. Directed by Alfred Hitchcock. A spoiled rich girl, a Nazi, and other survivors adrift on a lifeboat during W. W. II.
7 The Fall Guy (cc)
9 TBA
11 **Movie:** Red River (1948). John Wayne, Montgomery Clift. Classic Howard Hawks Western about rancher Wayne leading herd across dangerous country to Kansas City. Wayne and Clift (in film début) at their creative peak.
13 The Nature of Things: When the Bay Becomes the Sea
31 Great Performances: Brideshead Revisited, Part 10 (cc)
31 Mini Playhouse
N **Movie:** The Gospel According to St. Matthew
S **Movie:** 2010 (cc)

8:30
4 Facts of Life
31 Looking East

9:00
2 TBA
4 Golden Girls
7 Lady Blue (cc)
9 **Basketball:** Knicks vs. Milwaukee
13 Mystery!: Agatha Christie's Miss Marple—The Body in the Library
11 **Movie:** Interrupted Melody (1955). An Australian opera singer makes a comeback after being crippled by polio.
31 Hello Jerusalem
H **Movie:** A Nightmare on Elm Street
W **Movie:** Johnny Dangerously

9:30
4 227

10:00
4 Hunter
5 News
7 Love Boat (cc)
13 Film on Film: The Making of Ghandi
31 Arranger Sessions With Billy Taylor
S **Movie:** Star 80 (cc)

10:30
5 Black News
11 News
N **Movie:** Goin' South

10:45
H **Movie:** Not *Necessarily* the News

11:00
2 4 7 News
5 **Movie:** Thunderbolt and Lightfoot (1974). Clint Eastwood, Jeff Bridges. A thief, a drifter, and others retrieve loot from a previous robbery. Director Michael Cimino's first feature.
11 Tales From the Darkside
13 **Movie:** Distant

Thunder (1973). The battles of World War II, though far away, are felt in the soaring cost of rice in an Indian village. Directed by Satyajit Ray.
㉑ Backstage Tonight
Ⓦ **Movie:** Talk Dirty to Me—Part II

11:30
④ Saturday Night's Main Event. Wrestling and the Honeymooners.
⑦ News (cc)
⑨ WWF Superstars of Wrestling
⑪ **Movie:** Strategic Air Command (1955). James Stewart, June Allyson. Stewart is a baseball player recalled to active duty.
Ⓗ 1st & Ten

11:45
② **Movie:** True Grit (1978). Warren Oates, Lee Meriwether. TV-movie sequel to the 1969 film of the same title, with Oates as Rooster Cogburn (John Wayne in the original).
⑦ **Movie:** The Sunshine Boys (1975). George Burns, Walter Matthau. Adaptation of Neil Simon's Broadway play about the reteaming of two vaudevillians.

12 MIDNIGHT
Ⓗ **Movie:** The Last American Virgin
Ⓢ **Movie:** The Joy of Flying

12:30
⑨ Racing
Ⓝ **Movie:** Metropolis
Ⓦ **Movie:** Private Moments

1:00
④ Joe Forrester
⑨ **Movie:** Mummy's Revenge (1973). Paul Naschy, Jack Taylor.

1:15
⑤ **Movie:** No Way to Treat a Lady (1968). Rod Steiger, George Segal. Stylish murder mystery with Steiger as the killer.

1:30
⑪ News
Ⓢ **Movie:** Girls of the White Orchard

1:35
Ⓗ **Movie:** KGOD

1:55
⑦ **Movie:** The Deerslayer (1957). Lex Barker, Rita Moreno. Based on the James Fenimore Cooper novel.

2:00
② America This Week
④ Ben Casey
⑪ At the Movies

2:30
⑪ **Movie:** A Different Story (1978). Perry King, Meg Foster. A gay man and a lesbian fall in love and develop rather conventional problems.

3:00
② **Movie:** The Ghost of Flight 401 (1976). Ernest Borgnine, Kim Basinger. Borgnine is the ghost of a pilot who died in a crash and haunts the cockpits of later flights.
⑨ **Movie:** In a Lonely Place (1950). Humphrey Bogart, Gloria Grahame. Bogey is a screenwriter who tries to prove his innocence when charged with murder. Directed by Nicholas Ray.

3:10
Ⓗ The Everly Brothers Reunion Concert

3:15
Ⓢ **Movie:** The Dead Zone

3:30
Ⓦ **Movie:** Slayground

4:15
Ⓗ **Movie:** A Nightmare on Elm Street

4:30
⑪ One Step Beyond

5:00
② **Movie:** All the Old Familiar Faces (1970). Burgess Meredith, Stephen McNally.
⑨ News
⑪ F Troop

5:05
Ⓢ It's Showtime

5:30
④ Agriculture USA
⑪ News

SUN., JAN. 5

6:00
④ Joy of Gardening
⑤ Black News
⑨ In Depth
⑪ Insight
Ⓗ **Movie:** Charlie Chan and the Curse of the Dragon Queen
Ⓢ White Lies

6:30
② Kidsworld
④ Journey to Adventure
⑤ Young Edition
⑦ ⑪ Christopher Close-up
⑨ New Jersey People
Ⓢ Bobby and Sarah

6:45
⑪ Davey and Goliath

7:00
② Hot Fudge
④ Robotech
⑤ Hour of Power
⑦ Faith for Today
⑨ Face-off
⑪ Old Time Gospel Hour

7:30
② Channel 2 the People
④ Funtastic World of Hanna-Barbera
⑦ This Is the Life
⑨ Hispanic Horizons
⑬ Sesame Street (cc)
Ⓗ **Movie:** Just the Way You Are
Ⓢ Home From Far

8:00
② Way to Go
⑤ Jimmy Swaggart
⑦ Insight
⑨ It Is Written
⑪ Frederick K. Price
Ⓢ **Movie:** Return of the King

8:30
② For Our Times
⑦ Tiempo
⑨ Day of Discovery

8:40
⑬ Mister Rogers' Neighborhood

9:00
② Sunday Morning
④ Religious Program
⑤ **Special:** 4 Hours for Life: National Leukemia Telecast
⑦ Wild Kingdom
⑨ Oral Roberts
⑪ Josie and the Pussycats
Ⓦ **Movie:** I Remember Mama

9:25
⑬ Sesame Street (cc)

9:30
⑦ Wild Kingdom
⑨ Point of View
⑪ Heathcliff
Ⓗ Fraggle Rock (cc)

10:00
④ Essence
⑦ America's Top 10
⑨ Sunday Mass
⑪ Super Sunday
⑬ Reading Rainbow
Ⓗ Last of the Red Hot Dragons
Ⓢ **Movie:** The Goodbye Girl

10:30
② Face the Nation
④ First Estate: Religion in Review
⑦ Entertainment This Week
⑨ Meet the Mayors
⑪ Three Stooges
⑬ The Black Tulip
Ⓗ **Movie:** Walk Proud

11:00
② Wall Street Journal Report
④ Meet the Press
⑨ David Toma
⑪ FTV
⑬ Wonderworks

11:15
Ⓦ **Movie:** Harry & Son

11:30
② Newsmakers
④ News 4orum
⑦ This Week With David Brinkley
⑨ World Tomorrow
⑪ **Movie:** The World of Abbott and Costello (1965).
㉑ Wall $treet Week

12 NOON
② NFL Week in Review
④ The McLaughlin Group
⑨ Dr. Schuller
⑬ Currents: The Porning of America
㉑ Tony Brown's Journal
Ⓢ The Honeymooners . . . The Lost Episodes

12:30
④ NFL '86
⑦ Eyewitness News Conference
⑬ Inside Albany
㉑ **Movie:** Winds of the Wasteland (1932). John Wayne.
Ⓗ George Burns in Concert

1:00
④ **Football:** TBA
⑤ **Movie:** The Bellboy (1960). Jerry Lewis, Milton Berle. Lewis directed this comedy, which takes place in Miami's Fontainebleu.
⑦ Like It Is
⑨ **Movie:** Mr. and Mrs. Bo Jo Jones (1971). Desi Arnaz Jr., Dina Merrill.
⑪ **Movie:** C.H.O.M.P.S. (1979). Wesley Eure, Valerie Bertinelli. The comic adventures of a young inventor and his mechanical dog.
⑬ Firing Line
Ⓢ **Movie:** The Alphabet Murders
Ⓦ **Movie:** Racing With the Moon

1:30
Ⓗ **Movie:** The Bounty

2:00
⑦ Ebony/Jet Showcase
⑬ Great Performances: On the Razzle
㉑ Treasure Houses of Britain (cc)

2:30
⑤ **Movie:** Meet Me in St. Louis (1945). Judy Garland, Tom Drake. Classic Vincente Minnelli musical set during the 1903 World's Fair.
⑦ Hollywood Close-up
Ⓢ **Movie:** Testament

3:00
⑦ Greatest Sports Legends
⑨ **Movie:** Journey to the Unknown (1969). Vera Miles, Patty Duke.
⑪ **Movie:** Smashup on Interstate 5 (1976). Robert Conrad, Buddy Ebsen.
⑬ All That Glitters
㉑ Silk Screen
Ⓦ **Movie:** Splash

4:00
② TBA
④ Super Chargers
⑦ **Movie:** At the Earth's Core (1976). Doug McClure, Peter Cushing.
⑬ Innovation: To Kill a Cockroach
㉑ 1985 Desinex Squash Classic
Ⓗ **Movie:** Charlie Chan and the Curse of the Dragon Queen
Ⓢ You Can't Take It With You

4:30
④ Seventh Annual Black Achievement Awards
⑬ Newton's Apple

5:00
⑤ Kojak
⑨ Black Sheep Squadron
⑪ Fame
⑬ Treasure Houses of Britian: Recapturing the Past
㉑ Undersea World of Jacques Cousteau
Ⓦ **Movie:** The Little Prince

5:30
Ⓗ Fraggle Rock

6:00
④ ⑦ News
⑤ **Movie:** Crash of Flight 401 (1978). William Shatner, Adrienne Barbeau.
⑨ Police Story
⑪ **Movie:** Flood! (1976). Robert Culp, Martin Milner.
⑬ He Makes Me Feel Like Dancin'
㉑ McLaughlin Group
Ⓗ **Movie:** Just the Way You Are
Ⓢ **Movie:** The Goodbye Girl

6:30
⑦ News
㉑ Adam Smith's Money World

7:00
② 60 Minutes
④ Punky Brewster
⑦ Ripley's Believe It or Not! (cc)
⑨ Street Hawk
⑬ Wonderworks: Run, Rebecca, Run
㉑ Inside Albany
Ⓦ Kenny Rogers and Dolly Parton Together

7:30
④ Silver Spoons
㉑ Computer Chronicles

8:00
② Murder She Wrote
④ Amazing Stories
⑤ Star Search '86
⑦ Mac Gyver (cc)
⑨ David Toma
⑪ Lifestyles of the Rich and Famous
⑬ Nature: Emas—High Plains of Brazil
㉑ Mystery! My Cousin Rachel (cc)
Ⓗ **Movie:** The Cotton Club
Ⓝ **Movie:** The Man Who Knew Too Much (1956)
Ⓢ **Movie:** The Shining
Ⓦ **Movie:** Breakin'

8:30
④ Alfred Hitchcock Presents: Beast in View
⑨ Face-off

9:00
④ **Movie:** Blacke's Magic
⑤ Merv Griffin
⑦ **Movie:** The Defiant Ones (cc)
⑨ New Jersey People
⑪ Start of Something Big
⑬ Bleak House
㉑ **Movie:** Give Me a Sailor (1938). Betty Grable, Bob Hope.
㉛ The Prisoner

9:30
⑨ In Depth
Ⓦ Rock and Roll: The Early Years

10:00
② Crazy Like a Fox
⑤ ⑪ News
⑨ Retro '85
⑬ SCTV
㉛ Window on World Television
Ⓝ **Movie:** A Love in Germany

10:30
⑤ Sports Extra
⑨ Meet the Mayors
⑪ Watch on Washington
⑬ The Tripods: Book Two
㉑ European Journal
Ⓗ George Burns in Concert
Ⓢ Brothers
Ⓦ **Movie:** Easy Rider

11:00
② ④ News
⑤ Taxi
⑦ News
⑨ World Tomorrow
⑪ Odd Couple
⑬ Silk Screen
㉑ Crime File
Ⓢ The Honeymooners . . . The Lost Episodes (cc)

11:15
② News

11:30
⑤ Blue Night
⑨ Millionaire Maker
⑪ The Honeymooners
Ⓗ **Movie:** The Lonely Guy

11:45
② Sports Update
④ Strictly Business
⑦ Sports Special
Ⓢ **Movie:** All the Right Moves

12 MIDNIGHT
② Barnaby Jones
④ George Michael's Sports Machine
⑦ **Movie:** Cooley High (1975). Glynn Turman, Lawrence-Hilton Jacobs.
⑨ Jimmy Swaggart
⑪ Star Trek
⑬ Monty Python's Flying Circus
Ⓝ **Movie:** Hidden Fortress

12:30
④ **Movie:** The Perils of Pauline (1947). Betty Hutton, John Lund.
⑤ Naked City
Ⓦ **Movie:** Racing With the Moon

1:00
② Barnaby Jones
⑨ **Movie:** Tower of London (1939). Basil Rathbone, Boris Karloff.
⑪ Tales From the Darkside

1:05
Ⓗ **Movie:** The Bounty

1:20
Ⓢ Eric Clapton in Concert

1:30
⑤ David Susskind
⑪ News

1:45
⑦ **Movie:** Purvis G-Man (1974). Dale Robertson, David Canary.

2:00
② News
④ Positively Black
⑪ Star Games

2:25
Ⓢ **Movie:** Repo Man

2:30
④ First Estate: Religion in Review

3:00
④ News
⑨ **Movie:** The Shrike (1955). June Allyson, Jose Ferrer. A woman almost gives her husband a nervous breakdown.
⑪ **Movie:** Time Warp (1974). Adam West, Gretchen Corbett.

3:20
Ⓗ **Movie:** Slayground

3:30
④ News
⑤ World Vision

4:05
Ⓢ **Movie:** Savage Attraction

4:55
Ⓗ **Movie:** Walk Proud

5:00
⑨ News

5:30
⑦ Morning Stretch
Ⓢ Faerie Tale Theatre: The Snow Queen (cc)

5:45
Ⓢ White Lies

NIGHTLIFE DIRECTORY

KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

AMAZONAS—492 Broome St., 966-3371. Restaurant featuring the music of Brazil, every Mon.–Sat. from 5–9, George Andre. Fri.–Wed. from 9–2 a.m., Helicio Milito and his new group. Thurs. 9–1 a.m., Choros from Brazil. Sat. & Sun., 12:30–4 a.m., Mario Toledo. **AE, CB, DC.**

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 1/1, The High Society Trio. 1/2, The 29th Street Sax. Quartet. 1/3,4, Bill Hardman Quartet. 1/5, Stephanie Crawford and Trio. 1/6, David Sewelson Quartet. 1/7, Walt Weiskopf. 1/8, Greg Severence Quartet. **AE, CB, DC, MC, V.**

BLUE NOTE—131 W. 3rd St., 475-8592. Thru 1/5, Freddie Hubbard Band; Betty Carter & Her Trio. Shows at 9 and 11 with an extra show Fri.–Sat. at 1 a.m. **AE, MC, V.**

BRADLEY'S—70 University Pl., at 11th St., 228-6440. Restaurant/bar. Thru 1/4, Tommy Flanagan & George Mraz. Sets from 9:45. **AE, CB, DC, MC, V.**

BURGUNDY—467 Amsterdam Ave., bet. 82nd & 83rd Sts., 787-8300. Cafe/bar/gallery. Jazz Piano Festival. Music from 9–1 a.m. **AE, MC, V.**

CAJUN—129 Eighth Ave., at 16th St., 691-6174. Tues., Stanley's Washboard Kings. Wed., The Bourbon St. Jazz Band. Thurs., The Ernie Lumer Quartet. Fri., The Canal Street Jazz, Blues & Dixieland Band. Sat., The Great Atlantic Jazz Band. Music Tues.–Thurs. 8–11, Fri. 9–11, Sat. 8:30–midnight. **AE, DC, MC, V.**

CARLOS 1—432 Sixth Ave., at 10th St., 982-3260. Supper club. Thru 1/4, Monty Alexander and his Caribbean Band. Every Mon., The Duke's Men. Shows Mon.–Thurs. at 9:30 & 11:30, with an extra show on Fri. & Sat. at 1 a.m. **Upstairs:** Every Fri. & Sat. dance with Marc De Noel & His Band. **AE, CB, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon. Irish Sessions. 1/4, The Poodles. 1/11, Rude Girls. Shows at 9. **No credit cards.**

FAT TUESDAY'S—190 Third Ave., 533-7902. 1/2–6, jazz trumpeter Dizzy Gillespie. 1/7–12, Ralph Towner Trio. Shows Mon.–Thurs. at 9 & 11, Fri.–Sat. at 8, 10 & midnight, Sun. at 8 & 10. **AE, MC, V.**

FOLK CITY—130 W. 3rd St., 254-8449. 1/2, Allen Kleinman. 1/5, comedy with Jane Brucker. 1/6, Pat Dinizio. 1/7, Bill Ring; Scott Wakefield; Steve Weinstein. 1/8, Last Roundup; Tall Lonesome Pines. **No credit cards.**

GREENE STREET CAFE—101 Greene St., 925-2415. Multi-level floors for entertainment. 1/1, closed. 1/2–4, Ron Mathews Duo. 1/5, Nat Jones. 1/6, closed. 1/7, Onaje Allan Gumbs. 1/8–11, Onajé Allan Gumbs Duo. **Upstairs:** 1/3 at 8, Anne Hughes with Bill Graves, followed by Gail Boggs with Brenda Madison at 10, and Midnight Comedy at midnight. 1/4, Cabaret with New York's finest singers & comedians. **AE, MC, V.**

GREGORY'S—63rd St. & First Ave., 371-2220. Thru 1/4, 8–11, from 10–3 a.m., singer Kitt Moran with pianist Mike Moran & John Arbo on bass. Mon.–Fri. 5–10, singer pianist Sorrow Astrasa. Sun. & Mon., 10–3 a.m., singer-pianist Bob Dorough. Tues., 10–3, Chuck Wayne Trio. Sun., 5–10, Stan Edwards Duo followed by Brooks Kerr with Eric Lemon from 10–3 a.m. **AE, CB, DC, MC, V.**

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Jazz, dancing, international hors d'oeuvres and the world's greatest view. The Judd Woldin Trio, Tues.–Sat. from 7:30–12:30 a.m., in addition from 4–9, Lee Musicker plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Tony Cabot Trio takes over Sun. from 4–9, and Mon. 7:30–12:30. **AE, DC, MC, V.**

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric room with jazz Tues.–Sat. from 9:30 p.m., Sun.–Mon. from 9. Thru 1/4, pianist Junior Mance with Marty Rivera on bass. 1/5,6, pianist Esther Blue. 1/7–11, pianist Roland Hanna. **AE, MC, V.**

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 1/18, singer Barbara Cook, Tues.–Sat. at 9:30 & 11:30. Mon., The New Orleans Funeral & Ragtime Band. Closed Sun. **AE, DC, MC, V.**

NEW DEAL—152 Spring St., 431-3663. Art deco room. The Andy Tuck Jazz Duo play every Wed.–Sat. from 9–2 a.m. **AE, CB, DC, MC, V.**

ONE FIFTH AVENUE—1 Fifth Ave., at 8th St., 260-3434. Bar/continental restaurant. 1/1,2,8,9, Dorothy Stallworth. 1/3,4, Phoebe Legere. 1/5,6, Jill McManus. 1/7, Nina Sheldon. Music from 9:30. **AE, CB, DC, MC, V.**

THE RED BLAZER—1571 Second Ave., at 82nd St., 535-0847. Wed. at 8:30, Cathy Chamberlain. Thurs., Jack Mayhew & Co. Fri. at 9, Howie Wyeth and guitarist Danny Kane. Sat. at 9, pianist-singer Loren Koroveck plays ragtime, stride, and barrelhouse. Sun. at 8:30, The Pete Compo Trio. **AE.**

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat. **No credit cards.**

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee Quartet, Sat. 2–6. Legendary trumpeter Doc Cheatham, Sun. 3–7. Thru 1/5, Art Blakey and the Jazz Messengers. 1/6, Gil Evans' Orchestra. 1/7–12, McCoy Tyner. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St., 873-4100. A next-to-Lincoln-Center eatery with excellent entertainment. *Beehive,* A Musical Revue of Rockin' 60's Women, every Tues.–Thurs. at 8:30 & 11, Fri.–Sat. at 9 & midnight. **AE, DC, MC, V.**

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. **MC, V.**

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music Mon.–Sat. at 8. 1/2–4, pianist Kirk Lightsey with Cecil McBee on bass. 1/5, guitarist Gene Bertoncini with Michael Moore on bass. 1/6–11, pianist Ray Bryant with Jimmy Rowser on bass. **AE.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country-and-western entertainment. Mon.–Thurs. 11:30 a.m.–3 a.m., Fri. 11:30–4 a.m., Sat. 7:30–4 a.m., Sun. 7:30–3 a.m. **AE, CB, DC, MC, V.**

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country-music hangout. **AE, DC, MC, V.**

COMEDY/MAGIC

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. Restaurant with cabaret. 1/2–5, comedians Bobby Collins and John Ferrentino, Thurs. & Sun. at 9, Fri. & Sat. at 9 & 11:30. **AE, MC, V.**

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, seven nights a week, with steadies Adrienne Tolsch, J. J. Wall and Bill Scheft. **AE.**

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Restaurant, showcase for stand-up comics and singers. Sun.–Thurs. the fun starts at 9, Fri.–Sat. 8:30 & midnight. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave., 593-1650. Thru 1/4, Richie Gold, Bruce Smirnoff, Nancy Redman, Wayne Cotter and Danny Curtis, Mon.–Thurs at 9 & 11:15, Fri. at 9 & 11:30, Sat. at 9 & midnight. Every Sun., The Comedy Show hosted by Hiram Kasten. **AE, CB, DC, MC, V.**

GOODTIMES—449 Third Ave., at 31st St., 686-4250. Full menu, comics, singers and impressionists, every Mon.–Sat. **AE, MC, V.**

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week, with regulars Ron Darian, John Mendoza, King & Mende, Sun.–Thurs. 8–4 a.m., Fri. & Sat. two shows at 8 & midnight. 12/31, New Year's Eve with John Mendoza, Mark Schiff, Ron Darian, Dom Irrera, Allan Havey, Jon Hayman, King & Mende, Mike Rowe and Angela Scott. **No credit cards.**

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Fri.–Sat. from 8 p.m. **No credit cards.**

MONKEY BAR—60 E. 54th St. (in the Elysee Hotel). 753-1066. Mon.–Fri. pianist Johnny Andrews, 5:30–7:30. Continuous entertainment. Tues. Danny Curtis. Wed.–Sat. Marian Paige and Mel Martin. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. 1/3,8, magician Imam and comedian Terry Day. 1/4,5, magician Torkova and comedian Keith Thomas. 1/7, Showcase. Tues.–Thurs. at 9:30, Fri. & Sat. at 9 & 11. **AE, MC, V.**

DISCO/DANCING

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, Mon.–Fri. 4:30–3 a.m., Sat. 9–4 a.m., Sun. 9–3 a.m. **AE.**

HIDEAWAY—32 W. 37th St., 947-8940. Dining and cheek-to-cheek dancing to the Stephen Donet Trio, Mon.–Thurs. 7–midnight, Fri.–Sat. 7–1 a.m. **AE, CB, DC, MC, V.**

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Thru 2/1, Jonah Jones Quartet alternating with singer-pianist Tommy Furtado. Nightly except Sun., from 8 p.m.–3 a.m. **AE, CB, DC.**

PLAYBOY'S EMPIRE CLUB—515 Lexington Ave., bet. 47th & 48th Sts., 752-3100. Live entertainment and dining. Every Tues.–Sat at 8, dance to the rock and blues sound of Doug Winters 10-piece Empire Club Orchestra, with singers Nan Mason, Sedric Samson, Alyson Williams, Lisa Sheehan, Ron Wyche, Amy Rosyln, Billy Cliff and Amanda Blu. **AE, CB, DC, MC, V.**

PRIVATE EYES—12 W. 21st St., 206-7770. Video-nightclub with the largest video collection in the world, shown on 34 video screens. Open nightly from 10 p.m.–4 a.m. **AE.**

THE RED PARROT—617 W. 57th St., 247-1530. Club *occupying a whole city block! Resident twenty-piece* orchestra plays everything from country and western to jazz, Tues.–Sat. 10–4 a.m. **No credit cards.**

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant Mon.–Sat. 6–midnight with a lively disco from 10:30 p.m. **AE, CB, DC, MC, V.**

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant/bar, and is open for dancing, Thurs.–Sun. from 2:30. **AE, V.**

NIGHTLIFE

S.O.B.'S—204 Varick St., 243-4940. A club/restaurant/bar featuring the live music of Brazil, Africa and the Caribbean. 1/2, Joe Jackson.
AE, CB, DC, MC, V.

VISAGE—610 W. 56th St., 247-0612. Multi-level disco club with live entertainment including pool and ice shows. Open Tues.–Sat. 10 p.m.–4 a.m.
AE, DC, MC, V.

CABARET

THE BALLROOM—253 W. 28th St., 244-3005. Every Wed.–Sat. at 6:30, Blossom Dearie (closed 1/1).... 1/2, Leigh Clarkgranville. 1/3, Wyn Davies. 1/4, The Common Rubio Dance Co. 1/7–18, Larry Adler.
AE, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret/restaurant with a richly spiced revue *Panache,* produced by Georges Reich featuring gorgeous showgirls, French female impersonators, exotic production numbers, and specialty acts, nightly at 9 & 11:30.
AE, CB, DC, MC, V.

CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only,* an all-male show produced by Nick De Noia. Shows Wed.–Sat. at 8:30. **AE.**

FREDDY'S SUPPER CLUB—308 E. 49th St., 888-1633. Restaurant/bar. 1/3,4, The Ronny Whyte Trio with Frank Tate on bass and Charles Braugham on drums. 1/7–19, jazz singer Jane Harvey performing *Another Side of Sondheim,* Tues.–Sat. at 9. **AE.**

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Middle Eastern musicians and belly dancers performing continuously, from 10 p.m. **AE, CB, DC, MC, V.**

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. *Forbidden Broadway 1986,* a musical comedy revue by Gerard Alessandrini starring Fred Barton, Roxie Lucas, Mark Martino, Susan Terry and Craig Wells, Sun., Tues.–Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. **AE, CB, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** Thru 1/4, singer Julie Wilson accompanied by pianist Billy Roy in *One Life to Live, Julie Wilson sings Kurt Weill,* Tues.–Sat. at 9:15 and 11:15. 1/7–2/15, singer-pianist Michael Feinstein. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30–11.
AE, CB, DC, MC, V.

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Intimate supper club/bar. 1/2–3/1, singer-jazz pianist George Shearing with Don Thompson on bass, Tues.–Sat. at 10 and midnight. **Bemelmans Bar:** Barbara Carroll plays Tues.–Sat. at 10 p.m.
AE, CB, DC, MC, V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with trio Mon.–Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with singer-pianist Shelly Peiken Mon.–Sat. from 5–8, followed by Paul Roth, Tues.–Sat. 8–1 a.m., and pianist Earl Rose plays Mon. 8–1 a.m. **AE, CB, DC, MC, V.**

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.–Fri., 5–midnight, replaced Sat. & Sun. by James Jordan. **Hurlingham's:** Pianist Steve Montgomery Wed.–Sun. 6–11, with James Jordan alternating Mon. & Tues. **The Promenade:** Piano bar with pianist/singer April Chestner every Tues. & Thurs.–Sun. from 7–midnight, Mon. & Wed. pianist Betsy Hirsch takes over. Every Mon.–Fri. from 3–7, pianist Spencer Glanz, and Sat.–Sun. Steve Montgomery alternates with Jim Jordan and Roland Granier de Lafayette. **Pursuits:** Nightclub with video entertainment and dancing, Mon.–Thurs. from 4–2 a.m., Fri. to 4 a.m., Sat. 9–4 a.m. **AE, CB, DC, MC, V.**

INTER-CONTINENTAL—111 E. 48th St., 421-0836. **Barclay Terrace:** Pianist Richard Siegel plays, Mon.–Fri. 5:30–10:30. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Pianist Ruth Andrews plays Mon.–Fri. 6–11. Pianist Nancy Winston, Sat.–Sun., 6–11.
AE, CB, DC, MC, V.

REGENCY—540 Park Ave., at 61st St.,759-4100. **Regency Lounge:** Pianist Keith Ingham plays every Mon.–Fri. from 6–1 a.m. Charles Albert takes over on Sat. from 6–1 a.m., Sun. 6–midnight.
AE, CB, DC, MC, V.

ST. REGIS—Fifth Ave. and 55th St., 753–4500. **King Cole Room:** Every Fri.–Sat., from 7–1 a.m, dine and dance to the Bourbon Street Jass Band.
AE, CB, DC, MC, V.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Rene Martel Tues.–Sat. 6–10 p.m. Lynn Richards entertains from 10–2 a.m. Norm Kubrin plays Sun.–Mon. 8–1 a.m. **Cocktail Terrace:** Laura Taylor Trio play Tues.–Sat. 9–2 a.m. Judith Keithly accompanied by Danny Hurd and Frank Vento Sun. & Mon. 9–2 a.m., Tues.–Thurs. 5:30–8:30. Singer-pianist Julie Heberlein, Fri.–Mon. 5:30–8:30. **AE, CB, DC, MC, V.**

BACKGROUND MUSIC

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Continental restaurant featuring David Sherman at the piano Mon.–Sat. from 8.
AE, CB, DC, MC, V.

DIVINO—1542 Second Ave., bet. 80th–81st Sts., 517-9269. Every Wed., Fri. & Sat. from 9–1 a.m., Melvin Jefferson plays the music of Cole Porter and Rodgers & Hart. Tues. & Thurs., singer Mario Pipa.
AE, DC, MC, V.

RAGA—57 W. 48th St., 757-3450. Indian restaurant with authentic East Indian folk music featuring the Badal Roy Duo, Mon.–Sat., 6:30–10.
AE, CB, DC, MC, V.

PIANO ROOMS

BROADWAY BABY—407 Amsterdam Ave., bet. 79th & 80th Sts.,724-6868. High-tech piano bar with singing waiters and waitresses performing everything from Bach to Broadway. Nightly from 7 p.m.–4 a.m.
AE.

DON'T TELL MAMA—343 W. 46th St., 757-0788. 1/2–4, 9–11 at 8:30, *Fascinatin' Gershwin,* musical revue. **No credit cards.**

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. Every Fri. & Sat. at 10, Weekend Comedy Explosion! with m.c. Elizabeth Wolynski. 1/6, *Taboo in Revue,* comedy revue. 1/9, South American Soccer Riot.
No credit cards.

JOES PIER 52—163 W. 52nd St., 245-6652. Jazz singer-pianist Teddy Robinson, Mon.–Sat. 8–1 a.m.
AE, CB, DC, MC, V.

JOLSONS—400 W. 42nd St., 564-0004. Continental/American restaurant. Singer/pianist Scott Berry plays every Thurs.–Sun. 8–1 a.m.
AE, CB, DC, MC, V.

KATHERINE, AGAIN—183 W. 10th St., off Seventh Ave., 924-6288. Warm, intimate restaurant/piano bar. 1/2,9, Meryl Sheppard. 1/3,4,8, Peter Wright. 1/5, Betsy Hirsh & Candy. 1/7, Linda Rose. **AE.**

LA CAMELIA—225 E. 58th St., 751-5488. Elegant Italian restaurant. Singer-pianist Daniel Nye, Mon.–Sat. 10–2 a.m. **AE, MC, V.**

LES TUILERIES—40 Central Park South, 832-3835. Art Deco restaurant/piano bar with singer-pianist Ann Hampton Callaway performing every Wed.–Sat. from 9:30–1:30 a.m. Singer-pianist Barbara King every Mon. & Tues. from 8:30–12:30.
AE, CB, DC, MC, V.

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Singer-pianist Kosmas, Tues.–Sat. from 7 p.m. **AE, CB, DC, MC, V.**

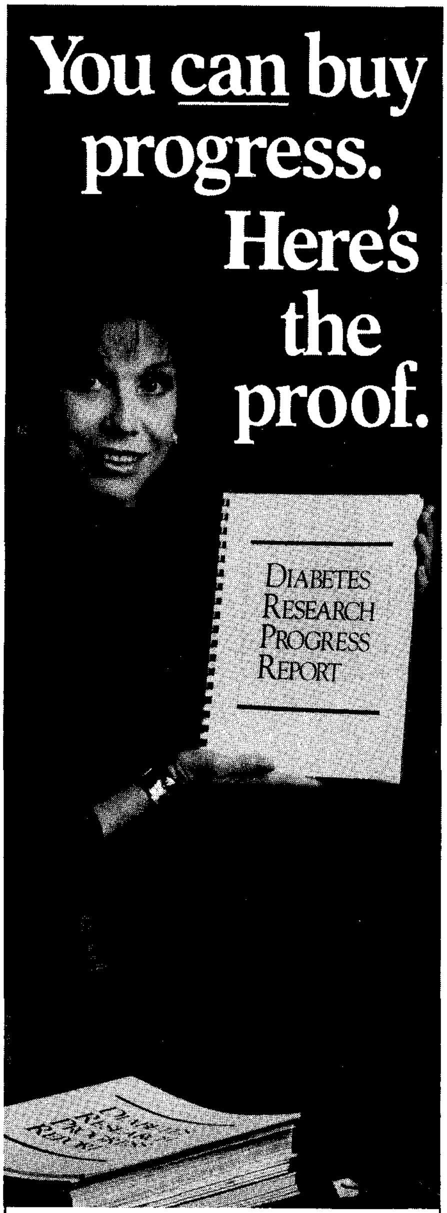
THE MAESTRO—58 W. 65th St., 787-5990. Split-level continental restaurant with singer-pianist Larry Woodard playing everything from jazz to classical music, and Porter to Puccini, Tues.–Thurs. from 8, Fri.–Sat. from 9. p.m. **AE, MC, V.**

MORTIMER'S—75th St. & Lexington Ave., 861-2481. Good-looking room, with pianist Frank Owens, Tues.–Sat. 11:30 to closing. **AE, DC.**

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with pianists Keith Thompson and Charles Lindbergh alternating nightly from 8 p.m. **AE, CB, DC, MC, V.**

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Tues., Becky Koborie. Wed. & Mon., Bobbi Miller. Thurs. & Fri., Buck Bucholtz. Sat., Bobbie Miller followed by Buck Buckholz. Sun., George Cotton. **AE, DC, MC, V.**

SANDRO'S—420 E. 59th St., 355-5150. Italian restaurant /piano bar with singer /jazz pianist Warren Vaughn, every Mon.–Sat. from 8–midnight. **AE, CB, DC, MC, V.**


You can buy progress. Here's the proof.
DIABETES RESEARCH PROGRESS REPORT

Send for a free copy of our 48-page report on all the latest progress in diabetes research. You'll see why we believe finding a cure for diabetes is only a matter of time and money.

THERE'S A CURE, AND WE'LL FIND IT.

☐ Please send me a free copy of the Diabetes Research Progress Report.

☐ My contribution to the Juvenile Diabetes Foundation for $_____ is enclosed.

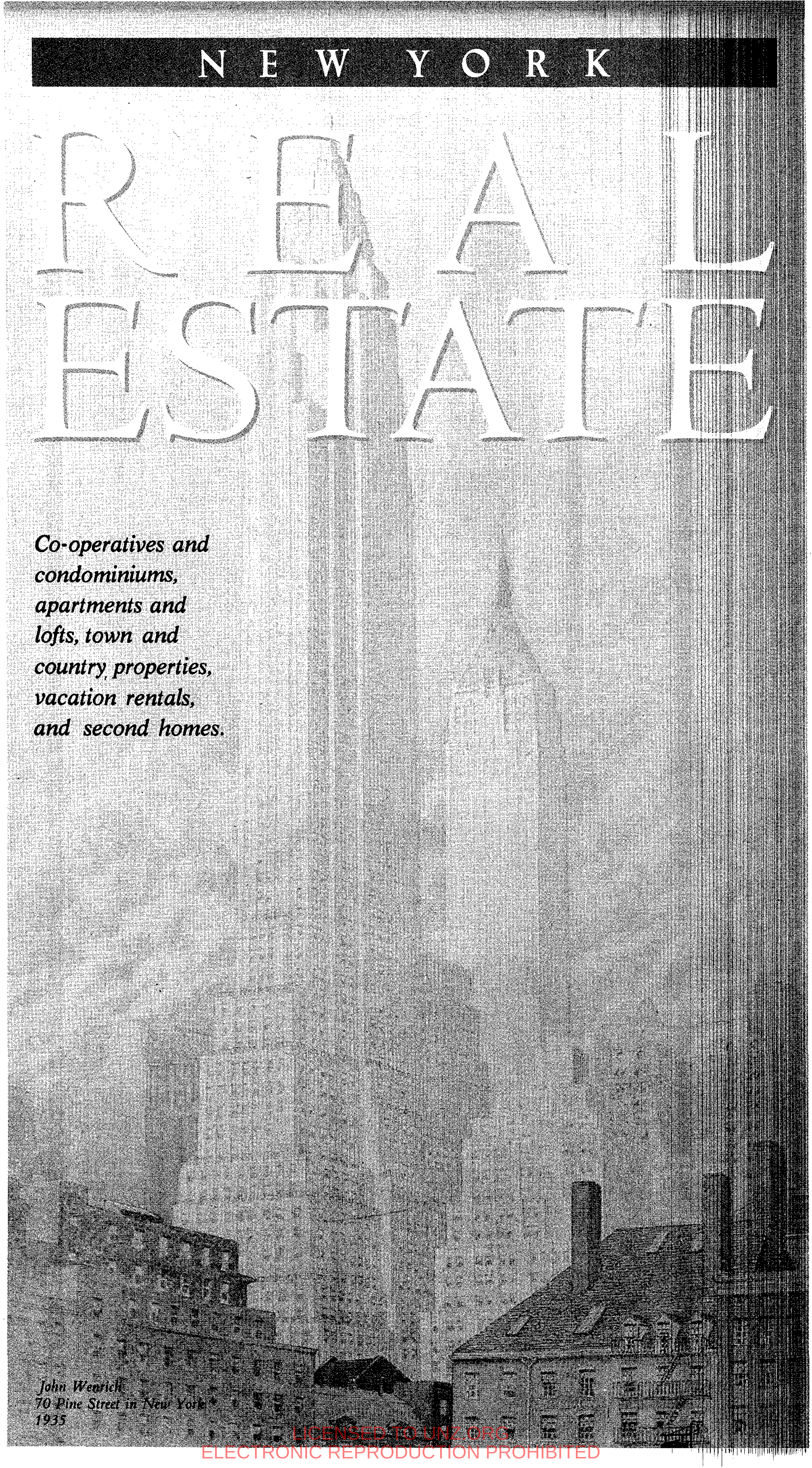
Name __________
PLEASE PRINT
Address __________
STREET
____
CITY STATE ZIP

Send to: Mary Tyler Moore
JUVENILE DIABETES
FOUNDATION
INTERNATIONAL
60 Madison Avenue
New York, NY 10010-1550

NEW YORK

REAL ESTATE

Co-operatives and condominiums, apartments and lofts, town and country properties, vacation rentals, and second homes.



John Wenrich
70 Pine Street in New York
1935

The Landmark Society of Western New York, Rochester, New York

NEW YORK REAL ESTATE

To reach affluent New York house hunters and those looking to purchase luxury apartments, co-ops, condominiums, commercial and other real estate services, place your display ad or line listing by calling 212-880-0734.

APARTMENTS
Furnished/Unfurnished
Manhattan

Special Situation For Corporate Exec Needing part-time (15 days mo.) exclusive use of gorgeous N. Y. apt (East 50's). Lg 1 BR, 2 bths, top prestige full-service bldg w/maid's service, 24 hr concierge, fab view. Fully equipped, top contemporary decorator furn. $2,000 mo. up to 1 yr. Excellent references necessary.
Call Sandra, 904-285-6921.

88/Columbus—Lg lux 2BR rent, 2-3yr lse/opt to buy. $ flex. Co's ok. 212-580-9115.

APARTMENT/HOUSE SITTING

T. L. C. For Pets, Plants, Etc.—To enjoy your trip. Refs. 718-326-3846.

APARTMENTS/HOUSES WANTED

Relocating Fortune 500 Executives—Bank Personnel. 1-4 bedroom. Furnished or unfurnished. No fee. 212-935-8730.

CO-OPERATIVES/CONDOS
Manhattan

FOR SALE
CO-OP APARTMENTS (Studios)
MURRAY HILL
Call For Details
ROBERT CORROON JR. 212-751-4620

2BR, 2 Bths, new kitchen, new windows, drmn, concierge. Additional maids rm available, opposite Asia house.
ROBERT CORROON JR. 212-751-4620

GREENWICH VILLAGE

LANDMARK TOWNHOUSE
EXCLUSIVE

Charming home on lovely tree-lined block boasts the finest in old-world character with 3 wood-burning fireplaces, French doors, wide plank floors, exquisite winding stairway plus all new and modern amenities including 3 full and 2 half luxurious baths, huge gourmet kitchen which opens to dining area/den with sliding glass doors to patio. Master bedroom suite plus 3 additional bedrooms. Spectacular wine cellar, laundry room, central air. In perfect condition, this fairytale home is truly a treasure. Asking $1,250,000.

Call: Patricia Mason (212) 691-1400

ESTABLISHED 1866
WILLIAM B. MAY CO.
85 CHRISTOPHER STREET, GREENWICH VILLAGE, N.Y. 10014

FLOOR THEM
WALL THEM IN
Put a roof over their heads.
Sell them the house of their dreams
Place an ad in New York Real Estate Specializing in Real Estate Display and Line Listings: 212-880-0734.

ESTATE SALE
710 PARK AVE (70th ST)
LUXURY CO-OP

Carnegie Hill, Classic 6—Pre-war drmn bldg, new wndws & plumbing, new lobby for Jan 86, wbfpl, 9' beamed ceils, needs some work. $500K firm. Only 25% down! Owners moving to larger apt. same bldg. 212-876-8166.

Murray Hill—Co-op studio, so. expos., hi flr, 24hr drmn, immed occupy. Owner. Quick sale. $99K. 212-689-2754 eves.

MAGNIFICENT PENTHOUSE

With the most spectacular views in town. Generous layout—3-4 bedrooms, 4½ marble baths, a stunning solarium and of course a wrap-around terrace to create your own "Hanging Gardens" in the sky. Exclusive midtown neighborhood.
Well priced at under 2 million—you will agree when you see it.
Call **Mara Gardner (212) 832-5402 or (212) 249-2239**
Douglas Elliman Gibbons & Ives®
575 Madison Avenue, New York, NY 10022

CO-OPERATIVES/CONDOS
Other

AN INVESTMENT IN GREAT VACATIONS

Brand new ski co-ops at the foot of New York's famed Hunter Mountain. Studios from $21,900. Skylight lofts from $28,900. Optional rental plan available. Financing available.
518-263-4966 **212-223-1270**
Offering by prospectus only

HOUSES FOR SALE/RENT
Massachusetts

Boston Back Bay—Lux Condo for rent, w/Charles River vu, 14th flr, 2BR, 2bths, Jacuzzi, balc, gar/park, 24hr sec, avail Jan 1. $2500/mo. incl heat.
Rachael Realty 617-277-0230

VACATION RENTALS

Puerto Vallarta Lux Apartment—Ocean, pool, maid, sleeps 6. 516-829-8980.

NEW YORK REAL ESTATE COVERS THE TERRITORY.
New York MAGAZINE

Make Tracks!

New York Magazine's new CLASSIFIED WINTER/SKI section will give your ad the world-class atmosphere it needs to make your season a winner.

Remember, once you've advertised in _New York_ Magazine, everywhere else is just downhill.

Line Rates:	**Display Classified:**
1 time—$35	1 time—$399 per inch
2 time—$29	2 time—$388 per inch
4 time—$26	4 time—$382 per inch
8 time—$25	8 time—$376 per inch

To earn the 2- or 4- 3-time rate, same ad must run consecutively.

For further information, call Ellen Weinberg 212-880-0734 or Ron Stern 212-880-0735.

NEW YORK CLASSIFIED

New York Classified is a weekly feature. **Rates effective with the January 6, 1986 issue:** one-time ad, $36.00 per line; two consecutive ads, $29.50 per line per issue; four consecutive ads, $26.25 per line per issue. 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first 3 words are set in bold print followed by a dash. No abbreviations. Minimum ad, two lines. Add $15.00 for NYM Box numbers. Display classified ads are available at $400.00 per inch. Complete rate card available. **Check or money order must accompany copy and be received every Monday for the issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard, or Visa. Classified Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017; **212-880-0732.** All ads accepted at the discretion of the publisher.

ANTIQUES

Ace Galleries—200 fine paintings, antiques, bric-a-brac, low prices. Also prop rentals. 91 Univ. Pl., 212-260-2720.

Manhattan Art & Antique Center—NY's largest antique center. 104 shops/galleries offering fine quality antiques, jewelry, furniture, etc. 1050 Second Avenue/56th Street, 212-355-4400, 7 Days.

Exquisite Stemware—Cobalt, amethyst, ruby, etc. 1930's. Also antiques/accessories 1820-1930, at Guinevere, 430 Hudson St. 212-929-3710. AE/MC/Vi.

Downtown Art/Antique Center—374 Canal Street. Wed.-Sun, 11-7. Space available. 212-966-1772.

APPLIANCES

Shop via your telephone for TV, VCR, refrigerator, ranges, washers, dryers, microwave ovens. Call today with make and model number for our low prices. **Pricewatchers, 718-470-1620.**

Television Appliance Bargains—New, warranteed. Call for quotes. Home Sales Enterprises. 718-241-3272, 212-513-1513.

AUTO/RENTALS

RENT A MERCEDES
Day, Weekend, Week, Month
SL's & Sedans. We've reduced our rates!
Call anytime: 914-968-8200

BOATS & YACHTS

Manhattan Yacht Charters—Luxury yachts available July 4th weekend, year round parties, vacations worldwide.
212-369-2008

HIRE A MOTOR YACHT
! For your next special party !
GALA YACHTS
212-645-5195, 212-307-0985

Learn To Sail—Captiva Island, Florida. 3 and 7 day resort course packages available. Call collect for rates, 813-472-4042.

Cabaret Motor Yacht—Elegant social or corporate private events. 212-929-3585.

Luxury Yacht Charters—Up to 50 people. NY/Hamptons. Also Liberty weekend cruises and live-on yacht, sleeps 6 for US 1986 Golf Open. 212-679-5870.

Skyline Yacht Charters—4th of July, /86. Worldwide vacations. 718-816-9227.

CLEANING SERVICES

Trent Comes To Clean—Your office or apartment. Heavy cleaning specialists. We bring all supplies and equipment. Call 212-619-6262.

Bob Dellacona's Maid In New York—The best! 212-777-6000.

Taylor Maid Since 1948—Maids, housemen, corp/private apartments. Fully insured. 212-838-7171. Catering help.

ATTENTION ALL CLASSIFIED ADVERTISERS

New York magazine now has direct telephone lines to its sales representatives in order to serve you better! Call Monday-Friday, 9-5.

Service listings: 212-880-0734
Classified display: 212-880-0735

Classified REAL ESTATE

Line listings: 212-880-0734
Classified display: 212-880-0735

STRICTLY PERSONALS: 212-880-0732

Closing date for services and real estate: Monday at 5 PM for issue on sale following Monday. Issue date or "cover date" is one week after on-sale date. Telephone orders accepted with credit card only.

PREMIERING NEW YORK MAGAZINE'S NEW CLASSIFIED SKI SECTION

Our love-to-ski readers are the ideal audience for your advertising. It's a "solid base."
For further information:
Call Ellen Weinberg 212-880-0734

Maids Unlimited—Heavy/light/construction cleanup. Equipment available. Bonded. Party help. 212-838-6282. Established 1959. Corp. accounts invited.

Houseboys—Our professionals love to clean! Fabulous service providing bartenders, movers, painters, hostesses, secretaries, etc. to homes and offices. Free brochure. Lendahand. 212-362-8200.

Need Someone To Clean—Your apartment? Call me now. Julio. 718-424-3920.

McMaid Inc.—The professional apartment cleaning service. Corporate accounts. Fully insured. 212-371-5555.

COUNSELING

Free Recorded Information—On choosing a therapy and therapist. Psychotherapies Selection Service. 212-307-0012.

Marijuana--Is It A Problem?—Treatment is available. Call, 212-650-7561.

Woman Pro—Licensed, outstanding track record. Cut through therapy to the core of your problem. Dramatic, lasting. Upper East Side. 212-535-1048.

Crisis Normalization—A short-term therapy with long-term results. This new therapy has helped hundreds out of crisis and back to life. Individual, family and group. East Side Center for Short Term Psychotherapy. 212-570-6664.

Everyone Needs Understanding—Caring, empathic licensed psychologist. Moderate fees. 212-724-3777.

Can't Quit? Try Smokecontrol!—$19.95: PO 12179, Boulder, Co. 80303.

The Classified—Use it to help your business do more business. 212-880-0734.

COMMUNICATION/VIDEO

First Take Productions—High quality, creative edit. See demo! 212-496-7405.

MEDICAL

Experienced Acupuncturist/Internist—Ling Sun Chu, MD. 107 E.73rd, 472-3000.

EMPLOY. OPPTY.

IF YOU WANT
Qualified Professional Employees
Place your ad in New York's Classifieds.
Contact Maurice Carlton 212-880-0735

ENTERTAINMENT

The Balloon Spot—Absolute lowest prices in town! Stop in or phone, 212-724-0040. Vi/AE/MC. Same day/free Manhattan delivery. 125 W. 72 St., NYC.

Hypnosis, ESP Show—"Amazing," "Incredible," "Hilarious." All occasions. Call: Zordini. 516-759-3434.

$23 Bouquet Of Balloons Delivered!—NY/LI. 7 days, 9am-10pm. 718-763-6371.

Unique Bellygrams—Santastrip, sing, gorilla, impersonator, clown. 212-371-1507.

Suggestive Mr./Ms. Magicians— Strippers/Belly. "Tasteful!" 212-599-7576.

BALLOON BOUTIQUE
Exquisite Bouquets - Reasonably Priced
Party Decorating AX, MC or VISA
SAME DAY SERVICE **212-741-0469**
Member — "Balloons By Wire" National Delivery Service

Sexy Adult Balloons—Personalized. All occasions! Boxed. 212-599-7576. "Cute!"

Caricatures by Puglisi—Bar Mitzvahs, parties. 718-631-3157.

Magic Agency Inc.—Representing the best in magic. Complete entertainment packages. 212-288-9133.

Psychics—Tarot, astrology, palms, ESP, magic, hypnosis. 212-599-7576.Ages 7-70.

The Classified Ad—Sells your product or service. Especially when your ad appears every week in New York Magazine's classified section. To start your working classified ad call 212-880-0734.

Straight Talk—Instant advice. Luvsavers Hotline. Fee. 212-246-0331.

Wow 'Em In Westchester Witty Ditty—Any gram, many grams! 914-235-5590.

N.J.'s Gorilla, Belly, Strip—Macho. Tap. Balloon. Choozagram. 201-379-3844.

All-American Belly Dancers & Strippers
For festive parties at home or office.
212-766-0888

Singing Telegram Aardvark—Tux, personal song, strip, more! 212-222-7494.

Panty-Grams—Greeting panty with class. Photos, gifts. Very unique! 212-889-2319.

NASSAU 516/489-8963
MANHATTAN•QUEENS 212/619-3424
CREATIVE BALLOONS
Chocolate Chip Roses•Chocolate Pizza
Special Attachables•Nationwide•Party Dec.
SAME DAY SERVICE 7 DAYS A WEEK
24 HR. DELIVERY

Caricatures With A Flair—For your next affair. Call Steve Sax. 718-793-7979.

Leading Caricaturist—Enliven your business or private party. 212-873-1695.

ROAST-A-GRAM
A Personalized "This Is Your Life" performance. NY/NJ. **718-761-7333.**

Mind-Blowing Magic And Fun—By NY's No. 1 magic man. David. 212-246-2438.

MANHATTAN ● BROOKLYN ● QUEENS
212-787-8290
● NASSAU COUNTY
516-482-5233
balloon bouquets® OF NEW YORK
The original balloon delivery and decorating service.
- VISA
- MASTERCARD
- AM EXPRESS

For nationwide delivery information, call above number or 1-800-424-2323

We Do It Big, In Color—Caricatures at holiday parties. 718-204-6989.

Celebrity Look-Alikes—Over 100 top impersonators from Groucho to Madonna. Wunderman Productions 516-868-1795.

The Classified Ad—Sells your product or service. Especially when your ad appears every week in New York Magazine with 1 million readers seeing it. 212-880-0734.

ENTERTAINMENT

$55 $55 $55 $55 $55 $55

STRIPPERS • STRIPPERS

Celebrating Our 7th Anniversary
THANK YOU NEW YORK!!!
Naughty Cop, Saucy Secretary, Bag Lady
$55 $55 $55 $55 $55 $55
Serving Tri-State Area AE, MC, VI
EASTERN ONION **212-741-0006**
201-246-1870, 914-963-6959, 516-352-8778

Strippers! (Grams) Wow!—Low, affordable rates. 718-875-2524.

You Knew Us As Strip -A- Gram
Now Get To Know Us As:
SAG 1 PRODUCTIONS
We're Even Better!
212-420-1190. Amex

A Tisket A Tasket®—Ends the boredom of balloons, fruit, flowers. For unique gift baskets, try 993 2nd Ave. 212-308-4066.

Movie Madness®—Let us make you a star! Zany customized skits performed by your guests. Costumes, etc. 212-996-9859.

YIDDISH GORILLA & Schmata Hari
French, Italian, Irish gorillas. Bag lady. Belly Dancers. AE/MC/Vi. 212-741-0018

NJ's Best Gorilla, Balloons—Costumes, singing, strippers, bellygrams. Anywhere, anytime. Life O' The Party. 201-342-2121.

Yenta-Gram®—Yenta Comediennes deliver outrageous, personalized nagging messages, all occasions. 212-475-0566.

Balloon Delights—Nationwide. Balloons, flowers,champagne. 800-331-6874. Vi/AE.

CORPORATE CARICATURIST®
Promotions, events, parties, gifts.
Face Painting/Entertainers. **212-772-2813.**

Unique Entertainment/Theme Parties—From DJ's, lighting, video, robots, lasers, entertainers and sets to custom packages. Wunderman Productions 516-868-1795.

$27 • $27 • $27
EASTERN ONION
LOONEY BALLOONS
Delivered by our famous GORILLA or RED TUXEDO-CLAD Messengers
SINGING TELEGRAMS

Gorilla-Game•	Manhattan Mama•	The Nerd•
Saucy Secretary•	Belly Gram•	Dancing Heart•
Naughty Cop•	Nurse Goodbody•	Arabian Knight•
French Maid•	Sining Chicken•	Mr. & Ms. Santa•
Pink Gorilla•	Dancing Heart•	and many more!

Same Day Service **212-741-0006**
(201) 246-1870 (914) 963-6959 (516) 352-8778
All major credit cards Serving NY LI NJ CONN

Serving LI Exclusively—Tailored tunes. Singing telegrams, balloons, costumes, any occasion. 516-427-9759. MC/Vi/AE.

Stunning Strip Shows—212-877-1757. Gorgeous girls! Great hunks! Many acts!

Leslie Howard's "Photo Favors"
Black Tie. Corporate events. Mitzvahs.
Brochure, 212-517-7870, 914-783-2185.

BELLY GRAMS UNLIMITED
Strippers, Gorillas, Balloons, Hula, Fortune Tellers, etc. 212-475-6363. MC/VI.

Rent-A-Witch®— The psychic dimension. Parties, business. 201-548-5545.

Select-O-Gram—Balloons, brownies, baskets, salamis, songs, strips. 212-874-0775.

Jon Steinfeld, Magician—Extraordinaire. Parties/groups. Entertains with cards, coins, grand illusions. 212-460-8067.

$35! Preppygrams—Apes, sleepygram. 212-477-5533/718-740-9321/516-683-1220.

Say Something Special—To someone by placing an ad in New York Magazine's special "Announcements" Classified Section. Call 212-880-0732.

ENTERTAINMENT CONNECTION

212-534-7277

My Caricatures Look Like You—On paper, T-shirts or life size. 516-931-0722.

SERVING OVER 613 CITIES
Corporate Accounts Invited
Custom mylars/latex/attachments
Complete parties, entertainment
Call for brochure
212-466-9274 • (516) 868-2325
7 Days • Same Day Service
BALLOONS-TO-YOU®
NATIONWIDE

Caricatures By Cheryl Gross—Will make your party great. 718-768-7407.

Strippers, Gorillas, Belly Dancers—Balloons and singing telegrams. Balloon-A-Grams of N. Y. 212-989-9338.

$25 Sing-Gram—Rambo, Bawdy B., strips, gorilla, belly, clown. 718-802-9498.

NEW YORK REAL ESTATE.
FOR PEOPLE ON THE MOVE.
NEW YORK MAGAZINE
212-880-0734

Caricaturist Of The Stars—Nancy Swan. Will light up your party. 718-271-5228.

STRIPPER-GRAMS **NY'S FINEST**

STRIPPER-GRAMS

Belly-Dancers **STRIPPER-GRAMS**

The Exotic Messenger Service
Gorgeous Girls • Great Guys
Bachelor Parties • Showers • Birthdays
Retirement • Going Away and All Else
Am. Exp /MC/ Visa Price & Quality
212-724-2900, 718-961-4910, 516-354-7171
Proudly Serving All NY, LI, NJ, West

ENTERTAINMENT/KIDS

Birthday Parties—Complete! Our place! Yours! Magicians! As seen in Cue, New York Magazine, Times. Magic Townhouse. 212-888-6452.

Violet The Clown—Balloons, face painting, magic, surprises, fun. 212-662-3092.

Madeleine, Award-Winning Magician!—And clown act too! For ages 1-99. Will travel anywhere! Call 212-475-7785.

Mr. Lucky's Performing Dogs—Parties for children of all ages. 718-827-2792.

Princess Pricilla—Music clown! 9 part variety show! Prizes! New material. Ages 2-10. 212-586-6300/718-461-9754.

Top Magician—Featuring a live rabbit/doves. Arnie Kolodner. 212-582-2633.

Call! The Entertainment Connection—Mime, magic and more! 212-534-7277.

Mickey Sharkey—Clown/magician! All ages! Free brochure! 718-680-3424.

Starmite Puppets—Superheroes, E.T., Cabbage Patch, He-Man. 212-473-3409.

ENTERTAINMENT/MUSIC

ELECTRIC VIDEO COMPANY
For your corporate or private party
Dance to the hottest music videos on giant video screens. NY's top VJ's and sound system. The latest rage in party entertainment. EVC **212-246-7227**

Kit McClure Big Band—Elegant ladies playing great dance music. 212-864-6759.

One Man Band/Stan Howard—For your listening/dance music. 718-423-9119.

LISA GOODMAN ENSEMBLES
Fine classical music, quality jazz and swing. **212-489-1641.**

Hudson Woodwind Trio—Juilliard grads. Elegant classical music. 666-4830.

Party Music—DJ's, Video. Professional, references. From $250. 212-222-3771.

Manhattan Swing Orchestras—Fine jazz, rock and classical music. 212-662-0104.

Night Flight Services—DJ entertainment. Music/lights. NY/NJ 201-361-1972.

Singer/Pianist—Broadway, pop, standards. Lowell Alecson. 212-246-4889.

Studio Musicians Of NY—Premier classical/pop entertainment. 212-316-1435.

Chamber Music Ltd.—Elegant occasions. Tri-state. 212-879-9495, 516-484-4377.

Ensembles By Dorrance—Flute, guitar duos, trios. All styles. 212-865-4856.

The Black Tie Strings And Orchestra
Beautiful music for Black-Tie dinners, corporate events. Brochure: **718-478-2982**

One Man Band, Ltd.—Cory Morgenstern 212-874-3351. Music for all occasions.

Ted Fass Productions—The finest entertainment for all occasions! Professional DJ's, special effects, danceable video, decorating. 516-764-5384.

Mobile Music DJ's—Your favorites from 30's-80's. 212-254-1549, 718-894-7975.

LARRY OZONE
Disc jockey/entertainer. Traditional Bat/Bar Mitzvah celebrations. **718-969-2832.**

Mike Turitto—Professional Disc Jockey. Weddings/parties/clubs. 212-679-9073.

MARK SONDER MUSIC
The right music for any gathering!
212-222-1000

Jazz/Classical—Duos, trios and up. Parties, openings, etc. 201-762-5893.

Kit McClure Big Band—Elegant ladies playing great dance music. 212-864-6759.

Pianist—Banquets, parties, formal occasions. Mozart or pop. 212-288-9798.

ENTERTAINMENT/SINGLES

Crossroads—The gracious way to meet quality single people. Praised by the N.Y. Times. For information 212-972-3594.

Date Single Professional People—We are a selective dating organization that understands the special needs of single, professional people. Compatibility Plus. Call for free social profile. 212-926-6275; 201-256-0202; 516-222-1588; 914-997-1848.

Attention: Young Professionals—25-49. We're a fast, smart, sure alternative for busy professionals to connect. Personal Results, 212-227-5526.

Catholic Dating Club®—Our 21st year. Brochure: 212-563-1744, 201-947-5151.

Men—Women. 212-744-6300. Meet quality caring people. 400 E 85 St. Est. 1956.

Looking For The Ideal Husband?
Dr.'s, lawyers and execs from the **Orient.** They make the best mates. NYM G322.

Lonely? Fields 212-391-2233.—Come in and select friendship, love and happiness. 41 E. 42nd St., NYC 10017. Rm 1600. Nationwide. Free consultation and booklet. Visitors invited. Confidential. Open 7 days. 18-80. All religions. We make arrangements for your children without their knowledge. Established 1920.

Connections Unlimited—Innovative way to meet other singles. 201-592-7009. POB 3278, Fort Lee, NJ 07024.

The Bridge Or The Tunnel—Takes you to New Jersey. We have terrific singles, are reasonable and ladies join free. We're simply the best. Why not call "Winners" at 201-933-4114.

Jewish Singles Matching®—21st year. Brochure, 212-563-1744, 201-947-5151.

Plump Pals—A dating service for large people. 3 years experience. Trial memberships $65. 507 5th Ave, 212-972-7499.

One-To-One—Meet your astrological partner. 212-921-8011, 516-939-0044.

Super Achievers Club—For MA's, PhD's, JD's, MD's, executives. 212-787-2899.

VIDEO DATING!
Over 17,000 Secretaries, Doctors, Carpenters and Teachers all use IntroLens, the Metro area's largest Video Dating Organization. Intelligently choose the single people you want to meet by watching their Video Tapes. Try it this week or next and get your FIRST MONTH FREE! For FREE Brochure call the office number nearest you.

IntroLens

- **Manhattan 750-9292**
- **Bronx 690-3030**
- **Brooklyn 729-2992**
- **Queens 784-3125**
- Staten Island 626-6119
- Nassau (516) 579-5225
- Suffolk (516) 579-5225
- Westchester (914) 428-6766
- Fort Lee (201) 944-5669
- East Brunswick (201) 257-7900

FASHION

Formal And Cocktail Dresses—Custom made & to rent. Fun and flash or tasteful. **Luna Custom Clothing, 212-989-LUNA**

Like New—Luna line (Bendel's) hooded mink, size 8. $2500. 718-729-5000, Mary.

FURS

Looking Where To Buy A Fur Coat—Can take the pleasure out of a fur coat! Let Deborah help you find your dream coat and save money, too! She'll escort you through the wholesale fur market. She'll be with you each step of the way, from selection, styling, alterations, to the final purchase, at no extra cost to you! Call Deborah today and you can have your dream fur come true. By appointment 212-714-3745.

FURNITURE

Mattresses And Box Springs—Sealy, Serta, Simmons, King Koil, Convertible Sofas, Platform Beds at super savings. Free delivery. Fredrick the Mattress King. 157 E. 33rd St. 212-683-8322.

The Furniture Connection—North Carolina prices in NJ. For prices call 1-800-524-1144. In NJ, 201-382-2244.

Brass Beds—Manufacturer offers unique selection "quality" solid brass, made before your eyes in Brooklyn factory store. Elegante'. 718-256-8988. Open Sun.

GOURMET SERVICES

PARTIES

HAVE YOURS At The

COPACABANA

NOBODY CATERS LIKE THE COPA !

Excellent Banquet Facilities
10 East 60th St. (5th Ave.)
Call (212) 755-6010

HIRE A MOTOR YACHT
! For your next special party !
GALA YACHTS
212-645-5195, 212-307-0985

Personal Taste Caterers, Inc.—"We make you look good." 212-819-1808.

Elegant Murray Hill Townhouse—For lovely weddings/parties. 212-686-2442.

Howard's Gourmet Catering—Private/corp. Elegant party plans. 212-724-0912

Mark Fahrer, Caterer—Our kitchens produce every cuisine. Event planning from concept to completion. Personal and corporate. Over 70 locations. Call 212-243-6572.

David's Ltd.—Incomparable catering. In home, office, lofts, town houses. For brochure: 212-614-1137, 718-835-6215.

THE ULTIMATE IN SOPHISTICATED ENTERTAINING

FALL, WINTER & ALL YEAR ROUND
for business and social events in New York and vicinity is cruising on one of our two new sensational three-deck luxury yachts
"RIVERANDA" and "EMPRESS OF NEW YORK"
Perfect for special occasions for groups of any size up to 500 guests.
MANY SMALLER LUXURY YACHTS ALSO AVAILABLE
Superb Cuisine—Impeccable Service
WORLD YACHT ENTERPRISES
14 W. 55 St. N.Y.C. 212-246-4811

Patrick O'Neal's Loft—Light, airy, penthouse. Catering by The Ginger Man Catering Company. Professional sound/video system. Private/corporate. Call Mary Lee Stevens at 212-399-2340.

Party Professional Caterers—The full service caterer. Gourmet food in breathtaking mansions, private clubs and lofts, that will challenge your imagination and dazzle your guests. Call 212-807-8278.

LEND·A·HAND
Party Help • Rental Equipment
Entertainment • Hors d'oeuvres
Buffets • Bar Set-ups
Since 1971
212-362-8200

Le Petit Grenier—Personalized catering and party coordinating. 212-879-7298.

Parties By Charney—Unusual Manhattan, suburban locations. Fabulous food. Elegant, personal planning. Private/corporate. 212-560-0101, 516-791-7070.

BONDED TOP PARTY HELP
Waiters, bartenders, & butlers.
212-758-0265

The Movable Feast, Inc.—Everything for the perfect party/sumptuous food. Private/Corporate. Lofts, museums, Xmas parties. Brochure. 718-891-3999.

Catering By Hayden—Gets raves for culinary skill. Very reasonable. Lofts available. Call for brochure. 212-696-5683.

Cook/Serve/Clean-Up—Gourmet catering in your home for all occasions. Call JKM 718-846-4107 or 516-671-1347.

Just Hors d'Oeuvres—For any occasion. 212-484-2547.

It's a Party!
It's a Fiesta!
It's Caramba!
CARAMBA!©
The Best Mexican Food East of the West!©
Available for Parties.
Eighth Ave. & 54th St. **245-7910**
Broadway & 3rd St. **420-9817**
Broadway & 96th St. **749-5055**

St. Moritz Hotel—Elegance with an enchanting view for all corporate and social catered parties. Affordable prices. Contact Myra Brent, 212-755-5800.

A Sense Of Taste, Inc—Creative catering at your place or ours. 212-570-2928.

Planning an affair should be as uncomplicated as dialing 212-675-5328.
Mister Mort Ltd.
"The Complete Catering Service."
Offering a multitude of unique locations including midtown Manhattan.

From Corkscrew To Crystal—Let our C.I.A graduate chefs create an "affair to remember." Call Alcove, 212-686-9716.

A Private Townhouse Affair, Inc.—Sam Milliken's unique catering organization. Since 1972. Unexcelled food, value, attention to detail. Call 212-427-7227.

Cabaret Motor Yacht—Elegant social or corporate private events. 212-929-3585.

The Main Event—Personalized creative parties, sinful desserts. 212-496-2231.

New York Catering Co., Ltd.—Specializing in corporate functions. 212-799-5686.

The Classified Ad—Sells your product or service. Especially when your ad appears every week in New York Magazine with 1 million readers seeing it.

PARTY SERVICES

Cabaret Motor Yacht—Elegant social or corporate private events. 212-929-3585.

Unique Downtown Party Room—Affordable, with open bar. 212-227-9894.

Six Exclusive Townhouse—And mansion locations. 212-427-7227.

All About Parties—Unusual locations. Creative catering. Complete party planning. Est.1975. Corp/social. 212-686-3296.

Moran's Fabulous Foods—Unforgettable parties; charming fireplaces and patio gardens. Personalized service and planning for 40-300. Colleen 212-989-5689.

The DDL Bistro At Trump Tower—Invites you to have your holiday parties in the luxury of our Fifth Avenue restaurant. Party Director. 212-832-1555.

Adam S. Bersin—Many lofts, etc, top catering, full waiter service. 212-580-0605.

Rocky Lee—A private entrance to our upstairs party room. Complete kitchen, bar and seating up to 200. Our low budget will make the difference. Anne: 212-753-4858. 987 2nd Ave. Corner 52 St.

A Complete Ultramodern—Quad level setting available for all occasions. Tribeca, parking. 212-807-5610.

Dramatic Soho Gallery—Elegant catering available. Private/corp. 212-226-3046.

The Classified Ad—Sells your product or service. Especially when your ad appears every week in New York Magazine's classified section. To start your working classified ad call 212-880-0734.

Party Amidst Nostalgia—In terrific, 1940's, big band ambiance. 5&10 No Exaggeration. 77 Greene St. 212-925-7414.

HAVE A PARTY AT FIORELLA'S
We have the perfect room at the perfect location on 3rd Ave. at 64th Street.
Call Renee at 212-838-8208

1986 BANQUET SPECIAL
Backstage At Hisae's, "One of NY's most dramatic settings!" serving "NY's most original cuisine" is offering a unique and affordable opportunity. Open bar; hors d'oeuvres; complete lunch or dinner, dessert, specialty cake. NY Best Bet. Call Mark, 212-489-6100.

Rutherford House—Announcing this exquisite 1859 mansion. Renovated at over 1 million dollars. Includes one of Mark Fahrer's private kitchens. 212-674-0304.

Create An Unforgettable Theme—In NY's finest lofts. Fits 50-500. Spectacular waterfront view. Specialty 212-947-0808.

Photography—By award-winner. Weddings/corporate. Brochure. 212-921-9255.

Surprise! Birthdays/Anniversaries—Upper East Side gallery/loft. Everything provided. Call Lily, 212-861-4330.

ENTERTAINMENT CONNECTION
New elegant party space.
212-534-7277

Baxter's A Man For All Seasons—Catering and party coordinating. 212-674-2629.

Butlers, Waiters And Bartenders—Of distinction since 1977. 212-674-2629.

Ristorante **S.P.Q.R.**
SENATUS POPULUSQUE ROMANUS
(The Senate & People of Rome)
Whether you are planning a small party for friends or a 7 course dinner to cement a corporate merger . . . whether your guests number 3 or 300 . . .
Serving Classic Italian Dishes
133 Mulberry St. 212-925-3120
(Betw Hester & Grand in Little Italy)

Indoor Garden Wedding—Beautiful, private setting for your ceremony/reception. Help with everything. Lily: 212-861-4330.

Tower Suite—Located 48 spectacular stories above New York in the Time-Life Building. Our beautiful suites and our professional staff, individually-created menus and down-to-earth prices will make your social or corporate event a towering success. 212-586-2100.

Superb Party Room, Divine Food—Says NY Times. Diva Restaurant 212-650-1928.

Soho Entertainment—Elegant spot with character for your party. 212-226-4576.

GUIDE SERVICE

Recently Separated; Divorced?—Or just looking for a home? Confused; where to start? Any detail. We'll help you create your personal place. Kiviat and Thaler Interiors 718-423-9056, 516-621-7705.

HEALTH/BEAUTY SVCS.

Allana of New York—Electrologists specializing exclusively in the Insulated Bulbous Probe method for permanent results with comfortable treatments. Free consultation. $70 per hour. 160 East 56 St. 9th Floor. 212-980-0216.

Electrolysis, Facials—Rose-Eve Skincare. 347 5 Ave. 212-889-0166.

Colonique · A New Cleansing Spa!!!—For Internal Cleansing 212.687.40.45.

HOME/BUSINESS SVCS.

The Classified Ad—Sells your product or service. Especially when your ad appears every week in New York Magazine.

Judy Does It!—Designer, general contractor. The complete service for apartments, lofts, offices and gardens. See our showroom. Call 212-921-9834.

Track By Jack, Inc.—Track lighting specialists. Designs. Installations. Discounts. Everything stocked. 212-868-3330.

Sick Of Your Closets?—Need space? Call "The Closet Doctor." 212-687-4185.

Expert Refinishing And Restoration—Of antiques and fine furniture. Free pick up and delivery. 718-435-7699.

Verticals/Levolors/Woods: 45% Off—Expert free installation. 718-225-2651.

NEW YORK CLASSIFIED

HOME/BUSINESS SVCS.

Suri Interiors, Inc.—Renovation from conception to completion. General contracting - custom cabinetry, carpentry, kitchens/baths. Your plan or ours. Licensed and insured. 212-371-0836.

Ceramic Tile—Large selection. Floors, walls. Sinks/tubs. Quantity discounts. Installations. The Quarry. 212-679-2559.

Walls Interior—Painting and papering. Fine work. 212-777-0199, 718-204-2043.

Anthony's Painting Plus—Exquisite painting, plastering, wallpapering, carpentry. Prices reasonable. 212-213-2065.

Peter's Painting, Plastering—Wallpaper. Insured. 718-204-5512.

No Time? Too Busy?—Decor Time Saving Service for N.Y. Sophisticates. Personal home and office shopping service, your answer. 212-675-5233.

TZ GRECIAN, General Contractors
Carpentry, Electrical, Painting
Commercial/Residential,**718-352-2730**

Painting, Wallpapering & Flooring—Reasonable rates. B. Dell 212-683-4176.

LEVOLOR® RIVIERA®
VERTICAL BLINDS
We'll Beat Any Price
In The Metropolitan Area!
KINGSBORO HOME PRODUCTS
Free Shop At Home Service
212-243-0722 718-238-5353
Rated Best by Joan Hamburg of WOR & CH 2

Use-What-You-Have Interiors®
Expert redecoration without new investment. $145 per room. 212-580-8888

Rent-A-Decorator®—Budget-oriented pro designs "your" space, at "your" pace. $45 hourly. 212-869-9727.

Allcraft Custom Design—Kitchens, renovations, architectural woodwork, fine painting. Quality, tight scheduling. Fully insured. 718-851-0060.

Tired of Dirty Old Floors!—Call Big Apple Professional Floor Refinishers. We stain all colors, polyurethane and refinish your floors at reasonable rates.
212-432-7373. Al Tiseo

Manny K.'s Painting—Meticulous, professional work. Insured. 718-357-7549.

Vertical Blinds—(1) day delivery! Vertical Blind Factory. 718-435-6326.

Demolition, Carpentry, Painting
Electrical work. Licensed and insured. Artists & Craftsmen Co-op. 212-865-4459, 212-249-8885. **As seen in NY Magazine.**

Vertical Blinds—Free shop-at-home service. Call Richard. 718-278-8245.

NY Handicraftsmen—Carpentry, electricity.Also small and odd jobs.228-3747.

Nordstrom Design Group—Interior design and space planning for private or corporate clients. 212-889-1712.

Fine Painting—Wall and ceiling renewal, color planning. Insured. 212-874-4384.

Rooms Refinished—Painting, paperhanging, plastering. Neat personal service. Chris Hughes. 212-787-5544.

Painting/Plastering—Neat, experienced. Excellent ref. Howard. 212-868-1121.

Compulsive Perfectionists—Will paint your apartment flawlessly. Excellent references. Reasonable rates. 212-362-9763.

Wood Floors—Installed, refinished. Guaranteed. Showroom D./D. building. Rinder's N.Y. Flooring. 212-876-8700.

Stephen's Painting—Quality, neat, 8 yrs exp. Free est. Steve Saari. 212-840-1234.

Fine Painting—Very neat, excellent references. Denis Cleary. 212-254-5640.

Bank St. Carpenter
introduces
"Cucine di Fratelli"
Europe's highly-styled Kitchen Cabinets
Exclusively on display at our beautiful showroom
2 Bank St. 212-675-2381

Interior Design—Residential and commercial. By appointment. Call Thom DeLigter 212-580-1824.

INSTRUCTION/DANCE

Tango NY—With Gloria and Eduardo, principles of Tango Argentina. Four class session, $40, beginner level. Begins 1/13, Broadway Dance Center, 1733 Broadway, 212-582-9304.

JEWELRY

Fine Watches, Low Prices—Rolex, Cartier, Ebel, Piaget, etc. 201-461-4666.

LIMOUSINES

Prime Time Limousines Service Inc.—Luxury sedans, stretch limos. Airports, out-of-town. Hourly. 212-737-8228. Out-of-state, 1-800-982-9982.

Imperial Coach Limousine Service—Luxurious stretch limos and vans. Atlantic City and airports. Night on the town special (includes limo, dinner, theater/concert tickets). 718-544-5795.

CITY LIGHTS LIMOS
PERSONALIZED SERVICE
HIGHLY RATED **718-444-6666.**

The New York Audience—965,000 adult readers. Classified Services: Monday-Friday, 9am-5pm. Contact Ron Stern: 212-880-0735 or Maurice Carlton: 880-0734.

Ambassador Limo—Super stretches. TV, VCR, open bar. $30/hour. 718-634-8040.

Marquis Limousine!—Rated best limousine service by Best Buy Magazine. Latest model limousines, sedans, vans and buses. Anytime, anywhere. Free reservations. Reasonable rates. Corp. accounts. Credit cards. 718-639-2338, 212-466-6332.

Dependre Limousine—Excellent service. Reasonable rates. Mention this ad. Discount. 718-723-5884.

Mercedes-Benz Limo—Stretch, fully equipped. 201-461-7059, 201-592-7379.

Nice Guys Limo—We drive the driven! 24 hours. Amex. 212-244-1167.

ATLAS—Luxury, super-stretch limousine service at discount rates.
212-505-7979, 718-224-7646, 516-354-5455

ADD A
TOUCH OF LUXURY
Latest Model Limousines equipped for that SPECIAL OCCASION • Other sizes avail. for AIRPORTS • CORP. ACCOUNTS • ATLANTIC CITY. Call *for our Reasonable Rates.*
GRODY LIMOUSINES INC
718-797-1222•718-624-6050

Crestwood Limousine—Large fleet Cadillacs, new Lincoln town cars only. 2-way radios, Man. to JFK $28, LGA $19-21, Newark $33. $24/hour, 1 1/2 minimum. No traveling time charges. Airport, out-of-town, corp. account specialists. Anywhere 24 hours. Amazing prices. 718-657-1101, 1-800-34CREST out of NYS.

I've Got The Longest One In NYC—Stretch limo seats 10. Starts at $28. Other limos from $24. 718-729-7399.

Allstate Car & Limo—Luxury cars at less than taxi prices. $11 LaGuardia, $17 JFK, $21 Newark from NYC. Hourly $12, stretch limos, $25 per hour, 2 hour minimum. Tolls and gratuities not included. 24 hours. Corp. welcome. 212-741-7440, 1-800-453-4099. MC/Vi/AE.

East Sixty-Ninth Street Limousines—Travel in true style and comfort! 24 hour service. 212-772-7560.

LICENSED MASSAGE

O. Lee—Shiatsu/Swedish excellent massage. Hotel. Call 212-580-9029.

Mano Matthews—Massage therapist. Studio on W. 73. 212-787-1883, 724-0717.

Kobe 56 - Certified Shiatsu
Acupressure massage for men & women Mon.-Sat, 10am-12mid, 212-586-0555. AE

Enjoy A Relaxing Swedish Massage—In a congenial atmosphere. Hotel service available. 212-957-8401.

LI, 516-796-0700—Mon-Sat,10am-8pm. *Shiatsu/Swedish massage. Showers.*

Park Ave.—Pamper yourself. Superb massage by delightful attendants.Sauna available. Hotel service. 212-308-2572.

Enjoy Relaxing Bubble Bath—Be pampered by classic masseuse. 212-751-4786.

Masseuse And Masseur—On Queens Blvd. *Sauna, Shower. 718-335-1252.*

Okinawa—Shiatsu/Swedish. Sauna. Open 7 days. 516-742-5990. 178 Jericho Turnpike, Mineola.

Asia Opening In Queens—Shiatsu, Swedish. Mon.-Sat. 718-706-6688.

LI Grand Opening—Hahna Massage Shiatsu/Swedish LIRR Westbury 1 minute North State 32, 3 min. 516-334-8631.

Little Neck, Queens, L.I.—Relaxation. Shiatsu, Swedish massage. Showers. Private/clean. Appointment only. 3 minutes, exit 32, LIE. 718-224-2544.

Attention Executives—Swedish massage, reflexology. Michael. 212-496-0020.

Peace Of Mind—Swedish massage. Downtown west, 212-741-1541; Uptown east, 212-744-5633.

Licensed Masseur For Men—East 50's. Richard. Away till 1/9. 212-759-6210.

For The Special People!—Be a V.I.P. Tired? Tense? Relax in discreet studio. Enjoy pine bubble bath and massage, be pampered. Open 6 days. 212-582-3161.

Call Us For A Massage—You will return again and again. Near major hotels. 212-838-8583. Visa/MC.

Japanese Health Club—212-307-0666. Massage, sauna, steam bath, immaculate.

Mature Classy Lady—Massage to help you float through your day. Studio/hotel/residential. Call 212-752-5973.

International Masseuses—Studio and residence. 212-876-1747.

Massage, Nassau County— 6 days. North Shore Massage Clinic. 516-484-1651(2).

Betty Studio—Swedish Massage, Hot Bath. Hotel/Residential Service.245-1884.

Bayside/Little Neck Location—Swedish/Shiatsu/facials, etc. Private. 718-224-5111.

Take A Massage Break—212-986-3916. Angelo. Licensed. Men only. East 40's.

Parisienne Massage Salon—A touch of class near Central Park South. Hotel services available. 10am-11pm. 212-397-5875.

IPANEMA—Masseuses. Penthouse, midtown area. *Hotel/residential.* MC/VI. 212-421-4567, 212-371-2713.

Russian/Oriental Massage—Reflexology by Joseph. 176 W. 94th. 212-678-8641.

A Great Massage—Call Dean. East 74th Street location. 212-734-3993.

Licensed Massuese—Firm, Swedish/Shiatsu. New hours. House calls available. Impeccable references. Nancy Nichols, 212-794-1064.

Yvette Studio—Immaculate comfort. Shiatsu/Swedish massage. Little Neck, LIE, Exit 32. 718-229-7007.

Le Charme—Masseuses. Penthouse, midtown area. Hotel/residential. MC/VI. 212-371-1881.

EBONY MASSEUSE
Shiatsu, Swedish, studio/hotel/residence.
212-239-1929

Cosmopolitan Sophisticated Masseuse—At our service always! Hotel/studio/residential. Call 212-315-2702.

LICENSED MOVERS

Muller Moving—Local, long-distance (Florida, California, international). Free estimates, low rates. Three men/truck, $55 per hour. All credit cards. No. 1847. 109 E. 2 St. 212-674-6631.

Jerusalem Moving & Storage—Reliable. Professional packing. Free box delivery. Piano moving! Free estimates. Insured. DOT T10735. 212-570-2200. 340 E. 81st.

Samson Moving And Storage—Professional packing. Careful movers. Reasonable prices. Free estimates. 257 E. 61 St. N.Y.C. D.O.T. T10303. 212-752-5040.

Pyramid Moving Co.—"Honest and efficient moving by people who enjoy their work." Local/long distance. DOT 1870. 1241 Amsterdam Ave. 212-222-6663.

Moishe's Moving & Delivery—Plus storage. Ask a friend.

NEW YORK CLASSIFIED

LICENSED MOVERS

Active Van Lines—We've been around since 1900. We are an experienced company with up to the minute service. Moving, packing, storage, reliable. Free estimates. Call 212-988-8001. D.O.T 449.

If You're Looking—For a different mover this time, you didn't use Big Apple Moving & Storage last time. 92 St. Marks Place.212-505-1861. No.1839. MC/Vi.

The Moving Store—Boxes, pads, dollies, bubble-wrap. Free delivery. 644 Amsterdam Ave. NYC. 212-874-3866. DOT 670.

Moishe's Moving & Delivery—Plus storage. Ask a friend.

Hud Movers—3 men/large truck $40/hour. 718-461-0428,9. No. 281, 264 10th Avenue, NYC 10001.

Established 1895—Local, long distance and international moving, storage and packing. Siegler Brothers, Inc., Oregon 5-2333. Reasonable, Florida and California specialists. No.256, 264 West 11th, NYC. I.C.C. No.106384. Binding Estimates.

Shleppers Moving Company—Wishing you happy holidays. 212-472-3925. DOT 10138. 16 East 79th Street.

Celebrity Moving—Rated best in NYC. Same day, superior, courteous service. Deluxe full service storage specialists. DOT 1866. 212-936-7171, 718-786-1350.

Van Gogh Movers—All our men have concave backs and a highly developed sense of aesthetics. No. 895. 126 Wooster Street, NYC. 212-226-0500.

Moishe's, 24 Hours, Last Minute Jobs—Big and small jobs with storage. Pick up and delivery. Complete packing service. Packing boxes delivered free. No. 1974. 327 10th Ave., at 29th St. 212-239-0340.

Sabra's Moves!—24 hours a day. Big or small we're fast and careful! Free estimates, wardrobe. Insured. 212-947-9826.

Wheaton Van Lines Inc.—Long Distance Movers with the Good Housekeeping Seal of Approval. Call Van Gogh Movers, N.Y. Agent for free cost survey. ICC No. MC87113. 212-226-0500.

Big Wheel Moving & Storage— "Big on service, low in price." Professional packing, efficient and reliable. Free box delivery, Free on site estimates. DOT 10488. 16 E. 79 St. 212-570-0879.

Moishe's Moving & Delivery—Plus storage. Ask a friend.

MERCHANDISE/GIFTS

PANTY OF THE MONTH!!!
Send her one pair of elegant lacy
panties per month in a plain pink
wrapper. **Imagine the reaction!**
$12/month or 25% off 1 yr. subscription.
Quality brands only. 718-745-6240

BRASS BRASS BRASS
Fireplace equipment, planters, giftware
Nobody beats our prices or selection.
Repairs. **THE BRASS LOFT**
20 Greene St. Soho. 212- 226- 5467.

MUSICAL INSTRUMENTS

Piano Tuning—Repairing, rebuilding. International/domestic models expertly serviced, 1/4 century of dependable service. Serving the tri-state area. Satisfaction guaranteed. J. Maher, 212-260-1400.

PETS

Cat Sitting—In Your Home. CatCare. Bonded. West: 947-6190; East: 838-2996.

PHOTOGRAPHY

Candid Child And Family Photography
Done with warmth and spontaneity.
Barry Burns 212-722-8276

Walter Paul Bebirian Photography—718-268-6957. Finest. All categories.

Photographers—Famous model available for print work. Jackie 516-431-5713.

The Nude You—Ever fantasized having a private portfolio of yourself in the nude? Museum-quality work by Parisian female photographer. Women only. A perfect gift for your loved one or just yourself. Call Marie-Claire. 212-473-1566.

COLOR PORTRAITS
Only $20/sitting
Professional
Kids - Families
Props available
METRO one hour PHOTO
2151 B'way
(76th St.)
496-2211

Boudoir Photography®—As seen on TV. Museum quality portraits of couples and singles. Your home or our studio. The ultimate Valentine. 212-408-3415.

PHYSICAL FITNESS

BodyHeat—Where working out doesn't mean passing out. 212-496-6291.

Women's Exercise Classes—Excellent program. Murray Hill area. 212-683-7242.

Fitness Expert—Private exercise. Fast results. Nutrition program. 212-560-0119.

Exercise—On a one-to-one basis in the privacy of your home. 212-765-5424.

One-On-One—The ultimate personal training, your place or ours. Call Bodyworks Fitness. 212-475-5030.

Personalized Exercise—Expert instruction at your home/office. 212-925-4416.

RESUME SERVICES

Eye-Opening Resumes—Creative job strategy. Career Planning Inst. 599-0032.

Effective Professional Resumes—Career counseling. References. 212-744-1186.

Professional Resumes Created—9 years experience. 212-420-0101. 24 hours.

SCHOOLS

New York School of Interior Design—Spring term day and evening classes begin Feb. 3rd. 155 E. 56th St. 212-753-5365.

SERVICES

From $6.00 a Month—24 hour answering and mail services. Action. 212-279-3870.

Don't Have Time?—We always do! Call Seekers/Finders, 212-535-4515.

Let Me Get That For You—Gifts, clothing, mail cards, cater, decorate, errands, organize closets/files. 212-807-6820.

Too Busy—To run errands, wait for deliveries, or gift shop? We've got the time. Body Double Inc. 212-860-5010.

Access Communications—212-599-3084. General/legal/personal word processing. IBM letter quality - same/next day. Telex/Electronic mail service.

Letter Perfect—Letters written for every purpose; business, personal, complaint, thank-you. Get your message across through a professional. Signature-ready or copy. 212-535-0495.

IBM Typing/Word Processing
Letter Quality Print. General and legal. Editing. Writing. 212-772-9677.

THERAPY

Surrogate Therapy—If you suffer from impotency, premature reaction, lack of desire, fear of intimacy, shyness, surrogate therapy may be your only answer. Amazing visible results. Supervised surrogate program. Medical supervision. Midtown location, Mon.-Fri. 9-7. Sat. 9-3. 212-391-1942.

Sexual Problems?—Male Counselor. Private! Personal! Patient! 212-832-6659.

Achieve Sexual Goals—With a trained, caring surrogate. Psychotherapy supervision available. 212-953-6925.

Women's Support Group—Forming in January. Women with menopausal symptoms to be able to help one another. 212-759-7422, 914-273-9140 (weekends).

Premature Reaction And Impotence—Cure forever in only one 3 1/2 hour session. 100 percent success. Female PhD., practicing 16 years. Sincere, compassionate, scientific. Gramercy Park area. Call between 11 AM and 1 PM. 212-689-9717.

THERAPY/HYPNOSIS

Keep Your New Year's Resolution!—Lose weight-stop smoking. S. Simon, M.A., Hypnotherapist. 212-348-1922.

Hypnosis! Self-Hypnosis!—Weight! Sex! Smoking! Memory! J.Walman. 755-4363.

Control Your Mind, Life—Hypnosis! Weight, smoking, stress, anxiety, insomnia. Hypnotherapy. PhD. 212-744-2077.

Therapeutic Hypnosis—Weight. Smoking. Phobias. Sessions by Ph.D. 420-9017.

WEIGHT CONTROL

Lose 10-20 Lbs—One week at the gracious Russell House, 415 William St., Key West, Fla, 33040. 305-294-8787.

"CLINI-FAST"
Lose 30, 50, 100 plus lbs—3-7 lbs per week. MD, PhD. Convenient location. Inquire insurance coverage. **212-807-8080.**
Free Consultation

Lose Weight—Up to 10 lbs. or more in one week. Free massage daily, 3 gourmet diet meals a day. Indoor/outdoor pool, spa and sports facilities. Grand Lake Spa Hotel, Conn. 800-232-2772, in Conn. 800-237-2772, 203-642-6696.

The Greater Woman—New York's only exercise program designed for the larger woman. 111 E 65 St. 212-737-4889.

SKI TRIPS

Ski--Fly Newark To Quebec City—Nonstop via Quebecair jet. Thurs, Fri, Sun. Ski Mont St. Anne. Weekend package $236 per person, includes R/T air, hotel, lift. Discounts for groups. Call REL Travel, 201-572-0123 or 800-572-0123.

TRAVEL

To Any Club Med Destination—Receive gratis membership and $25 spending money. Only through REL Travel. 201-572-0123 or 800-572-0123.

TRUCKERS

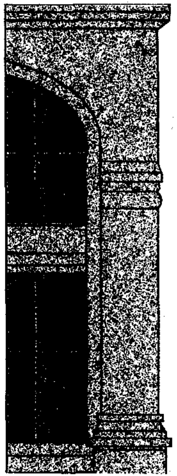
Men With Van—Anywhere, anytime, low rates, reliable. 212-223-0363.

Light Panel Truck—Local, long distance. Reasonable. 212-679-6423 anytime.

HOTELS

Seton Hotel—144 E. 40 St. (3rd/Lexington). Best value. Special low, low day rates. Color TV. You'll never forget your stay at the Seton. 212-889-5301.

JADE EAST
MOTEL
We Have It All To Make Your
Stay Here a Memorable One
NEWLY DECORATED ROOMS
DELUXE WHIRLPOOL TUB
"Color" TV/Cocktail Lounge
COFFEE SHOP • RES. ACCEPTED
154-10 S. Conduit Ave, Jamaica NY
2 minutes east of JFK Airport 723-5100



NEW YORK
REAL ESTATE.
IT GETS YOU
MOVING.

New York

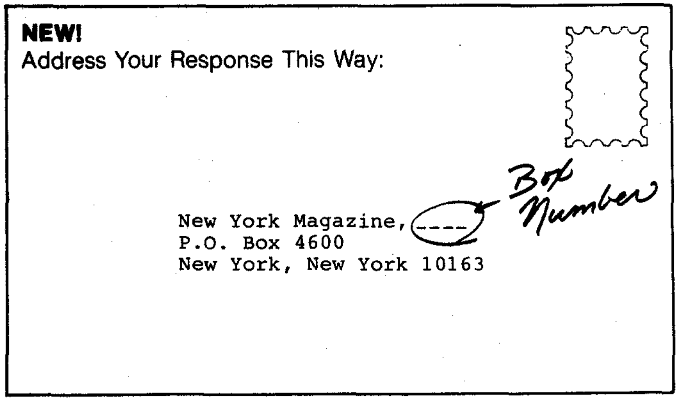
212-880-0734

STRICTLY PERSONALS

Strictly Personals is a weekly feature. New **Rate: $25.00 per line.** 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first 3 words are set in bold print followed by a dash. Limited abbreviations. Minimum ad size is 2 lines. Add **$15.** for NYM Box number. **Please leave space for 10 characters at the end of your ad to print your box number.** Check or money order must accompany ad order. Phone orders accepted only with American Express, MasterCard, or Visa. Call 212-880-0732. All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** When replying to a Strictly Personals ad, address your response to New York Magazine (followed by the box number to which you are responding) P.O. Box 4600, New York, New York 10163. **Do not send or deliver responses directly to the magazine. Responses are forwarded continuously for six weeks after an ad is published.** Sending advertising circulars to Strictly Personals advertisers is not permitted.

NEW!

Address Your Response This Way:



New York Magazine, (----)
P.O. Box 4600
New York, New York 10163

STRICTLY PERSONALS

The Beauty Of Success—Beautiful women and successful men go together like sugar and spice. I'm a highly successful, bi-coastal publisher in a controversial field, 49 years old, recently divorced, with all the accoutrements of success: town house in the east 60's, limousine, fast-lane lifestyle. A beautiful and intelligent, high-fashion model, lovely actress, leggy stewardess, ballet dancer, age 21-32, would make a perfect partner. Must send photo. POB 432, Old Chelsea Station, NYC, 10011.

Wit/Warmth/Wealth—Accomplished, athletic aesthetic would prefer a very long-haired woman. Photo a must/bio. NYM V192.

Transylvanian—CO-Based, ex-NY'er, 35, tired of laughing at her dates, instead of with them. Misses NY, Jewish boys and natural fibers. Seeks man with enough cash, charm and class to make both our dreams come true. NYM V194.

Elegant, Warm Dancer—Who loves to give and get affection and excitement, seeks quality, sophisticated, caring male with presence of mind, who can handle a briskly independent woman. NYM V202.

I Look Like Me—And I've had no complaints. If you're a tall, slim, sexy, rugged individualist, who never blends into the woodwork, between 28-45, Manhattan man, who is socially adroit enough to be comfortable in tux as well as jeans, who loves sailing, snorkeling, deserted beaches and music, please send note/photo/phone. NYM V090.

Romance, Adventure, And More!—Are you trim, sensual, free to do as you please? Do you dream of a real man (tan, tall, trim, blonde) to love/love you, hold up close on dark, stormy nights, be domestic/explore the planet with? Photo/bio. NYM V235.

Opera, Ballet, WNCN—This cute, cultured redhead, 30, seeks man of similar tastes. Bio/note/phone. NYM G300.

Sensitive, Caring Male—Mid 40's, sincere, understanding, sense of humor, good-looking. Photo/phone. NYM A330.

This Is Worth A Letter!—Sharp, attractive, self-aware, LI woman, comfortable in front of a fire or out on the town. Seeking honest, sincere, warm man, 45-55, with a flair for living. NYM G379.

Searching For Heart Of Gold—Single, white male, 37, 5'9", bright, attractive, spiritually and artistically inclined, loves dogs, seeks friendship and relationship leading to marriage. NYM V156.

Lonely Intelligent Whimsical Lady—Looking for a white male counterpart. Cooking ability and mental agility highly prized. Arts not sports, moderate smoker, between 43 and 53. NYM H156.

Manhattan Bachelor—50-year-old, sincere, trim, white, Christian, professional. Seeks slim, attractive, affectionate young lady. NYM A263.

Warm, Wonderful, Very Attractive—Lady of mid-40's, who enjoys laughing, dancing and romancing, seeks man of the same. Send picture and phone/note. NYM A264.

Woman Computer Programmer—From Far East, seeks man under 5'11", 30's-50's, for Rajah yoga and friendship. NYM V210.

Lovely, Elegant, Sophisticated—And shapely, also earthy, honest, humorous and unconventional; lover of indoors, outdoors and the arts describes this redhaired lady searching for my other half. He is emotionally, mentally, physically and financially fit, intelligent, humorous, 6', 50 plus and searching for me. If your ESP clicks on, send note/phone photo to NYM A277.

Dreaming A Little Dream—Of a gentleman, tall, handsome, fit, warmhearted, fun-loving, witty, secure in all respects and ready to do whatever we want. I am a 5'9", slim, fit, brown-eyed beauty, sensitive, supportive, 25, artistically-inclined, intelligent and established, huggable, laughable, interests from metropolitan evenings to firesides. Dream come true? Photo? Phone/note. NYM A338.

White Catholic Male—43, seeks female, 25-38, small to medium size, for lasting relationship. Note/phone. NYM G331.

This Is Getting Ridiculous—If you feel similarly about trying to meet someone special, let's give us a try! Friends are drawn to my fun-loving spirit, attractiveness, wit and intellect. 5'2", 38. Films, dancing, rambles through the city would be better shared with a bright, successful, huggable man, 30's-40's, who values the affection and friendship along with the compassion our relationship will bring. Photo appreciated/note. NYM G384.

Inner Virtue—Is what I am looking for in a female partner--a strong identity, reinforced by solid ethical standards, consistently reflected in the way you lead your life. That is the kind of personal symmetry I respect and can grow to love. You should also be very bright (a graduate degree would be preferable), young (26 to 34), tall (5'8" or taller), athletic (hopefully work out intensely several times a week and love one or two sports with a passion), healthy, physically affectionate, and very, very attractive in a natural, non-plastic sense. I am an over-educated (two Cantab degrees), financially secure capitalist with his own successful investment company, who is very tall, trim, muscular and works out every day. I love to ski, horseback ride, scuba dive, play racquetball, etc. I am told that I am very attractive (used to model) in a natural way. Please send bio, photo (a must), and phone number. No smokers please. NYM A325.

Tall, Dark And Handsome—No it's not Patrick Ewing. 28, Jewish, successful, Jets fan looking for lady with sense of humor and a pretty smile. Send photo/ phone. NYM A328.

A New Friend For The New Year—Very presentable, Wasp, male professional, early 30's, living in Greenwich, CT, seeks an intelligent, affectionate, witty woman for friendship/romance. Kind hearts and adventurous spirit are especially welcome. Let's meet in 1986. NYM A331.

Elegant Irish Blond—Kathleen Turner look-alike, successful writer, 5'5", 35, with slim, beautiful figure and 9 lives from Ivy League debutante to film exec, seeks athletic, funny, over-educated professional with top credentials to share adventure, laughter, love. Note/photo. NYM A332.

Wall St Executive—Jewish white male, 25, mature, interests include the theater, golf, tennis, candlelit dinners and romance. Seeking white female, 22-28, with a good sense of humor, understanding and patience to share good times with. Photo/phone, please. NYM H145.

Dignified, Feminine, Graceful—A slim, attractive, early 40's, Irish educator, seeks commitment with affectionate, secure, trim, attractive man. A non-smoker, 36-50, he enjoys health, music, fun and success. Note/photo/phone. NYM A333.

Pretty Lady Doctor—33, 5'6", shapely blond. Looking for strong man with good sense of humor. Kids of his own a plus. 45's the limit. Bio/photo. NYM G303.

Sincere, Hard-Working, Reliable Guy—Looking to meet pretty, petite lady, 5'2" and under, 26-33, to share movies, dining, sports and other fun adventures. Note/photo/phone. NYM A334.

Scintillating Green-Eyed Brunette—Intelligent, attractive, great cook, seeks super-successful businessman or professional with cultural interests and gourmet taste, age 40-55, to share good times, warmth and love. NYM A335.

Me: A Few Steps Beyond Ordinary—Bright, secure, aware, pretty, eudaemonic, young 59 lady. You: honorable, warm, professionally successful, intellectually curious. NYM G302.

Attractive Attorney—Masculine, romantic, 27, seeks an emotional femme fatale, petite and sexy. Photo? NYM A336.

Contest!—Convince me in 100 words or less that you long to meet a 33-year-old, dynamic, adventuresome, outgoing, gorgeous lady, CT resident, NYC commuter. Winners notified by phone, include number please. NYM H146.

Successful Manhattan Businessman—50's. Looking for slim, intelligent woman, under 46, under 5'5". I am all the good things a good woman looks for. Photo/ phone. NYM V186.

Moonlight Lady—Petite, slim, 48, financially secure, seeks quality man to share the good life with. NYM G304.

I Love To—Travel, laugh, new ideas. If you're a Jewish man, 45-55, and want to share this and more with a warm, Albany woman, please write. NYM G305.

Shapely, Very Attractive Brunette—27, warm, playful, intelligent, Jewish. Seeks handsome, witty, job-secure, athletic man, 25-37, non-smoker, 5'9" plus. Phone/note. Photo a must. NYM G306.

Kind, Considerate, Attractive—Jewish, Queens man, 41, 5'11", slim, intelligent, stable, easygoing, down-to-earth, good sense of humor. Looking for a warm, friendly, sincere Jewish woman, under 40, who is ready to settle down and have a family. Bio/phone, please. NYM A337.

Let's Go To Venice—Beautiful writer, 39, art/music lover, will share gondola with compatible mensch, NJ/NY. NYM G307.

See For Yourself—Friendly, fun, vibrant, family-oriented widow. Seeks same in male, 50's-60's. NYM G308.

Extremely Eligible—Attractive, divorced white female, 33, 5'4", size 8, professional (MBA), athletic and no children. Seeking an attractive professional male, 28-38, 5'10" plus, who enjoys sports - tennis, skiing, etc. I prefer a Catholic - no drugs, alcohol or smoking - and someone who is affectionate and open to a serious relationship. My energy level is very high - so if you work hard and play hard and are going places, please respond. Photo desired but not required. NYM G309.

STRICTLY PERSONALS

Long, Lean, Lovely—Loving, elegant, 31, Ivy league Masters, devotee of art and sports (brothers' influence). Seeks tall, educated and productive male equal. Send correspondence. NYM A345.

Attractive, Intelligent—5'2", 30, Jewish female. Tired of games people play, looking for financially stable, educated male to share the rest of our lives. Photo/phone. NYM G318.

Sultry Blond Rapunzel—30, Jewish, designer, extremely pretty, tender and unforgettable. Seeks kind, handsome, successful, witty Fantasy Man. No smokers. Photo appreciated. NYM G319.

Pretty, Petite Attorney—Manhattanite. Seeks dynamic, caring, successful, Jewish male, 30-38, to share all that life has to offer. Phone/photo/note. NYM G320.

Sexy, Warm, Stylish Male—33, 5'11", successful, extensive taste, loves music, sports, animals and life. Seeking secure, attractive, athletic female with warmth and great legs for good times and romance. Non-smoker. Photo/note. NYM A346.

Your New Year's Wish—Dark-eyed engineer, Jewish male, 26, has MBA. Likes music, old movies, sports. Wants for relationship: pretty, bright, Jewish woman, 22-28. Note/photo/phone. NYM G321.

Down-To-Earth Woman—With a zest for life. Trim, athletic, attractive, 48, divorced, practicing attorney with grown children, seeks refined, pleasant gentleman, for friendship and more. Phone. NYM A347.

Happy New Year—Let's start it right. Green-eyed beauty, 26, seeks sensitive, bright and handsome man. You must be cultured yet crazy, love music, dancing, sports, movies and cuddling. Don't be shy; I've never done this before either. Let's make a New Year's resolution we can stick to. Photo/phone. NYM A348.

British Attractive Widow—World-traveled. Seeks distinguished, cultured, professional/executive, 60's, sincere, kind, considerate. Photo. NYM G323.

The Beauty Of Success—41-year-old female, head-turning beauty, slim, professional, Argentinian, Jewish. I've got it all. If you've got it, you are a Jewish male, handsome, successful, 5'8" and over. I love good conversation, theater, ballet. Phone/photo/bio. NYM V200.

Handsome, Bright, Athletic—Single, Jewish man, 28, 5'10", thin, working on doctorate in psychology, successful real estate investor. I'm creative, adventurous, caring, down-to-earth, and gentle. Not religious, but socially and culturally involved. I love sailing, ballooning, conversation, humor, fun, sun, country inns, exotic lands, dancing, art, ballet, intellectual life, working out and tenderness. I'm looking to fall in love with a wonderful woman: beautiful, thin, 22-30, bright, fun, sensual, sensitive and self-aware, with humanistic or artistic interests. Please send phone, photo and letter. NYM V201.

Beguiling, Blue-Eyed, Striking Beauty—Searching for successful, warmhearted fellow, 30-40, with European flavor and sense of humor. Photo/phone/note, please. NYM V187.

6 Rooms On River—Occupied by handsome bachelor. Electric Ivy wit, well-off, amiable, arty bent, 41. To share views with enchanting, professional lady, 30's or less, of lean, athletic physique. Note/photo/phone, please. NYM V188.

Great Dad Material—Cultured, fit, 45, Christian, seeks potential mom. Photo optional. NYM V203.

Gorgeous Former Laundress—Seeks shirtless Jewish millionaire, 54 plus with Boca condo. No polyesters. NYM H149.

Dear Tall, Fit And 40—It's not too late to give yourself a Christmas present. If you're interested in a slim, lovely, lively package that is very affectionate and has a penchant for romance and adventure, send note/phone/photo. NYM V204.

Willing To Share—Mind, body and soul and all that plastic can buy with a professional, Jewish female who's compassionate, athletic and willing to share same with an intelligent, romantic, trim, 5'8", professional, 40, Jewish male. Letter/phone. NYM G326.

Tall, Slim, Blue Eyes—39, professional, tender, Jewish "starting over," seeks tallish, slim lady, 27-37, any religion for close friendship and more. Phone/note, photo optional. NYM G327.

3 1/2 Star Leading Lady—Very pretty, warm, witty, intelligent, seeks leading man for award-winning happiness. The script: friendship played with romance. I'm 29, Jewish, into films, theater, exercise, travel plus. Audition with note and photo. NYM V206.

San Francisco—International traveler and physician, 36, 5'7", thin, handsome, undogmatic, seeks very pretty and intelligent woman for shared ordinary and extraordinary moments in Paris cafes, Manhattan nights, deserted tropical islands, gradually deepening friendship and trust, marriage and children and eternal comingling of souls. NYM V207.

I'm The Woman—You want but can't find. I can't find you either. There's the problem. I'm 26, beautiful, smart, witty and charming. You are Jewish, 5'11" or taller, handsome and looking for the same in a person as I am. Phone/photo. My photo upon request. NYM G328.

Beautiful Blond Manhattanite—Dr.'s widow, seeks charming, Jewish professional, 50's plus, who wants to enjoy life, stat and can provide that right shot in the arm! NYM V208.

A Class Act—Attractive Jewish female, 27 years old, 5'6", slim, athletic, professional. Looking for male of the same kind to share life's pleasures. Note/photo. NYM G329.

Having It All—And I would with the right man. 5'7", slim, beautiful, class, charm, Jewish, dynamic personality, sense of humor, and professional sculptress. Loves life, theater, dancing, travel, outdoor life. Wants caring, sensitive, quality, successful man for serious relationship. Phone/note. NYM H147.

Blond, Educated, 6'5"—25, reserved, teacher, seeks college-educated woman, 22-26, for intimate relationship. Into fitness, long drives in super car, rock music, intellectual pursuits. Letter/photo. NYM V190.

Sincere Lawyer—28, seeks spunky, down-to-earth, Jewish female for friendship/romance. Note/photo. NYM V189.

Mad Scientist—Tired of conquering the world, seeks woman who wishes to be conquered. Must be intellectual, cute, to age 40. Phone, facts and thoughts, anything relevant. NYM V191.

Classy And Attractive Blond— 41, successful businesswoman, models furs part-time. Seeking Jewish exec or professional male, 40-50, for meaningful relationship. Photo/phone a must. NYM A339.

Great Smile, Warm Heart— Businessman/music and book lover, 41, 5'8". Seeks 21-33-year-old sweetheart with cover girl looks and an apartment stuffed with books and records. Photo appreciated. NYM V193.

You And I—Have great eyes, warm smiles and very bright minds; we are loving, decent, emotionally alive, ready to (re)marry, want kids but none yet. I am an investor, author, former shrink, Wasp; tall but prefer a woman 5'2" to 5'7", very slender, Western or Asian. So write! Photo appreciated. NYM G311.

Something Missing?—I'm a caring, handsome male, 31, professional. Looking for a dynamic relationship with an exciting and attractive female. Phone and photo, please. NYM G312.

European, Jewish Businessman—Living in NY, 32, slim and good-looking, 5'8", looking for 20-25, educated, well-dressed and good-looking lady who likes traveling around the world, expensive restaurants, theater and music. NYM A340.

Successful Intelligent Male—27, with good looks and good sense of humor. Seeks classy woman, 24-30, whose beautiful face and figure are her most immediately noticeable, but not her most important attributes. Send photo and letter to NYM G313.

I'm Someone Special. Are You?—31-year-old, 5'11", 175 lbs., handsome, very successful, Jewish businessman looking for that someone special. If your are an attractive female, 25-30, love to dance and consider yourself special, send me a photo and note. NYM V195.

Tall, Blond, Often Beautiful—Writer, seeks strong, kind, intelligent man, 39-49, for fun and commitment. Phone/photo/note. NYM A341.

Shapely, Feminine, Attractive—Professional, creative, Manhattanite, desires similar, non-smoking man, witty, warm, 50's-60's, to enjoy life. NYM A343.

For Evolved Men, Over 35—I offer amusing, thoughtful nourishing and lively conversation on just about anything. I seek intimacy with an equally accomplished, caring, psychologically astute charming and financially promising mate. Letter and phone please. Photo nice. NYM V196.

Sensitive, Intelligent Attorney—39, male. You're experienced, 28-38, but not scarred by life, still seeking and wanting to enjoy life, are self-assured and capable of a loving, affectionate and meaningful relationship. Photo, please. NYM V197.

Emotionally Mature Professional—Man, 47, charming, genuine, clean, monogamous, seeks a real woman. NYM V198.

Good Things Come To Those—Who wait! Sane, single, white female, 39, has lived, experienced and learned about the world and herself. I'd like to share who I am and continue to grow with a special man. Me? Curvy, cute, 5'2", enjoy: theater, cooking, dining, museums, long walks, travel, bicycling, regular work outs and aerobics. Fairly successful. I enjoy working but I'm ready for something more. That man? Single white male, 35-45, outgoing gentleman, shares some of my interests. He's intelligent, inquisitive, enjoys new places and people. He's physical and physically active. Gives and accepts affection. Those wrinkles are from laughter and those streaks of grey turn me on! There's no room in his life for drugs or smoking. Well, have I waited in vain? Note/phone/photo would be nice. NYM G315.

Happy, Successful, Blonde, Mature—Woman, seeks financially solvent, intelligent, mature man. I am athletic, attractive, enjoy art/the outdoors. NYM V199.

Very Attractive, Sexy Lady—5'3", early 40's, Manhattanite, financially successful, intelligent and a nice person. But I'm fussy, don't reply unless you are 5'10" or over, attractive, financially secure and a caring male. Photo, please. NYM A344.

Bright, Sensuous, Self-Aware—Professional man, 30's, seeking vital, attractive, expressive woman for loving relationship. Letter/photo. NYM G317.

World-Class Sportsman, 50—With an exciting international life, spectacular home, an outstanding professional practice, culture, curiosity, education, sensitivity and appearance to match. But where is the exciting, educated, 35-39, Renaissance woman who skiis, sails, loves travel, good food, theater, arts, music with appearance and sensitivity to match? Photo/note/phone. NYM V209.

Middle-European—Much-liked optimist, 46, 6'2", big, divorced, smoker, MBA. Looks for her with humor, grace and beauty, college, 30-40 age. Bio/photo and I will answer in 1986. NYM G332.

Female, 30's—Professional, attractive, vivacious, intelligent, fine tastes. Similar males please reply. NYM V211.

Very Pretty Lady—Intelligent, educated and affluent, tall (5'7") and in good shape who enjoys theater, opera, sports, would enjoy meeting gentleman, late 40's thru 50's who is intelligent, good-natured and reasonably fit and might be compatible with the above. Note/phone. NYM V212.

Very Beautiful Romantic—32, professional, Emma Samms double. Seeking a handsome, slim, kind, intelligent man for serious relationship. Send phone/bio/photo. NYM G333.

Northern NJ Professional Lady—Slim, mischievous, 38, seeking a gentleman, 38-52, for sharing love, laughter, marriage. Should like formal dining, tux or jeans, theater, concerts, the beach and children. Gentle, rugged, Renaissance types, over 5'9", please send photo, phone, note. NYM V213.

Strictly Personals ads continued on next page.

STRICTLY PERSONALS

Attorney 50's, Looks Like 45—5'10", handsome, sense of humor, athletic, articulate, wants to go the "rest of the way" with someone special. Looking for very clean-cut, extremely attractive lady in her 40's, good figure, who has an interesting career, is intelligent, decent, sincere and warm. Note/phone/recent clear photo a must, no response without. NYM H151.

Multimillionaire—5'10", 170 lbs, 56, soul of poet, body of athlete, spirit of skier, seeking special lady. Bio/photo/ phone. NYM G334.

Vivacious, Attractive Professional—Jewish woman 39, with sense of humor, loves classical music theater, Yiddishkeit, city and country walks, animals. Seeks cultured, successful, haimish professional man, non-smoker, 36-46, interested in marriage. NYM H152.

Widow Of Surgeon—Very pretty redhead, 55, would like to meet tall, manly gentleman, 55-65. NYM G336.

Handsome, Dynamic—Fun-to-be-with male, with exciting profession, Forest Hills area. Seeks white female, from voluptuous blond to leggy brunette, 25-40. Note/phone/photo helpful. NYM H153.

Happy Chanukah, Merry Xmas—For you; Handsome male, 34, businessman, enjoys exercise, beach, travel, etc. For me; Lovely woman, 20's-30's, similar interests. Recent photo/phone. NYM H154.

Slightly Yuppie—Successful and sensitive man seeks to share his toys and joys with the right woman and perhaps lifemate. I am 35, 5'9", brown hair, blue eyes, athletic, non-smoker. If you are slim, pretty and playful, please reply. Photo a must. NYM G337.

Shy, Rugged, Handsome—Sexy professional man, seeks Jewish woman, 25-33, bright, svelte, beautiful, shaded with earthtones. Photo/phone. NYM V215.

Good-Looking, Successful—MD, tall, athletic build, Jewish, Conservadox, late 30's. Seeks Conservadox, very attractive, special, slim, mature, very selective lady, 5'5"-5'9", to age 32. NYM G338.

Single Black Lady—34, educated, attractive, successful, fun-loving, affectionate. Seeks 6', black man with the same qualities for exclusive relationship. Photo/phone/ brief note. NYM G339.

I Should Be Committed!—Insanely sincere male, Upper East Side graphic designer, 35, bright, perceptive, inventive, good-looking, bearded. Seeks special female creative beauty for possible loving asylum. Photo reciprocated. NYM G340.

Aquamarine-Eyed Woman—35, loves outdoors, movies, dancing, flowers. Seeks educated, athletic, Jewish man with sense of humor, non-smoker, 35-45, to celebrate life. Note/phone. NYM H150.

Dreaming Of A Lifetime—Of Love, a couple of kids, an apartment in the city, a home at the shore. I'm 34, blond, petite, successful, Jewish. Looking for the special man to share the dream with. Send note/photo/phone. NYM G330.

Attractive, Tall, Black Female, 29—Seeks successful, white male, 33-44, 6' plus, for lasting relationship. NYM V224

Shy, Nice-Looking, Intelligent—LI man, has not yet found the right woman to share his life with. I am 35, 5'11", 175 lbs., have brown hair and beard and am easy to be with. My loves include photography, music, science, racquetball, trips into the country, working with my hands, a good movie or barn sale and quiet times at home on rainy days. If you think you might be the woman I am seeking, please respond. Photo helpful. NYM V214.

Spectacular Yield Guaranteed—To astute investor willing to commit to intimacy the resources he has deftly utilized to achieve excellence in other spheres. Lovely spirited lawyer, 37, will appreciate your affable nature, keen intellect, principled character. Consider the possibilities: two extraordinary, strong individuals in partnership for mutual gain, pleasure, enhancement. RSVP. NYM V217.

If The Shoe Fits—Brainy blue-eyed blond, 5'8" (doesn't have foot fetish). Seeks tall Jewish prince, 29-43, smart, successful, warmhearted, fun, for old-fashioned fairy tale finish. Religious observance a plus. NYM H155.

Classy, Petite, 35—Outgoing, loves classical music. Seeks white professional man, 32-42. Bio/phone. NYM G341.

Handsome Jewish Dentist, 29/Athletic—Outgoing, warm, good sense of humor. Seeks slim, bright, attractive, brown-eyed brunette. Photo/bio/phone. NYM V218.

Very Pretty, Very Successful—Very sensuous, bright and quick-witted, very young 40's, seeks a man who is funny, bright, successful, grown-up and reasonably psychologically intact. NYM V221.

Wanted: Knight In Shining Armor—For a beautiful, Jewish woman, 28. Seeking male, 30's, secure, can laugh and cry, loves children and commitment along with fun. Photo/bio/phone. NYM G342.

Good-Looking, Sexy Widow—Excellent requisites, myriad interests, seeking a one-to-one with a handsome, successful, vital, sophisticated Jewish male, 60's, with class, for kol tov. NYM V222.

Attractive, Petite, European—Manhattanite, to meet a refined gentleman, mid 50 - early 60. NYM V223.

Scuba Buddy—27, sexy, intelligent. Seeks handsome, intelligent man for serious tropical diving adventure. Phone/note/ photo. NYM G345.

Attractive, Creative, Witty—Successful entrepreneur, 33, seeks same in man who can dance, 30-early 40's. Note/photo/ phone. NYM G346.

Jewish Woman Rocker—Handsome Jewish male, 32, brown hair, 5'8". Seeks friendly, liberal, affectionate lady to share rock and jazz concerts. UN-yuppie soulmate and lover for each other. Phone/photo if possible. NYM H157.

1986 Presents—Pretty Jewish female, 25, green-eyed brunette, 5'6". Seeks male with class. Photo/phone. NYM H158.

Dynamite MD Seeks Match—To ignite with, share laughs, hugs and future plans. She is an affectionate, intelligent, under 32, Jewish beauty, 5'3" plus, non-smoker. I am a caring, handsome, super successful surgeon, mid 30's, romantic, slim, elegant. Note/photo a must. NYM V225.

Dark Jewish Beauty?—Handsome Jewish chunk, 38, wishes to share ambitious plans with lovely well-spoken woman, 26-34. Dynamic successful guy, 5'7", is sensitive, articulate and aware. Seeks commitment/family with a soulful, shapely, literate lady. Beach and brownstone lifestyle await. Photo a must. NYM H159.

From Here To Eternity—Well-educated investment banker enjoys extensive first-class holidays - the Alps in December, the Caribbean in February and Nantucket in August. I am white, single, 31, and I am ready to settle down with an attractive young woman with the sophistication to enjoy my lifestyle. Send me a picture of who you are (both literally and figuratively) so we can explore the possibilities. This could be the beginning of a beautiful relationship. NYM G347.

Trustworthiness And Honesty—Is what I expect in a female. Very successful businessman, 34, white, enjoys movies, dancing, music, travel, sports, seeks loyal, down-to-earth female, 22-30, who is not afraid of a permanent commitment, leading to marriage. Bio/photo. NYM V226.

Gay Brooklyn Jewish Male—Hoping to meet a Brooklyn friend, early 20's-late 30's. The holidays would have been nicer with someone special to share them with. Quiet evenings over dinner or relaxing at a quiet bar or at a new movie - how much better if done with you. I am a successful professional, witty, relatively attractive, in my early 40's. I know I could make someone quite happy - be it as a true friend or lover. If you feel you can do the same for me, please write. United Box Rental Service, Box 132, 1671 E. 16 St., Brooklyn, NY 11229.

Successful Attorney—Loves classical music and the arts. Attractive, warm with great sense of humor, seeks slim, attractive, bright woman, 20's-30's. Non-smoker. Photo, please. NY/NJ. NYM G348.

Looking For Gold?—Mine is inside. Sensitive, easygoing, health-oriented, athletic, Jewish professional, 35, 5'10", wonderful sense of humor seeks his "Dulcinea": very pretty, slim, unpretentious and looking to share forever. Photo very helpful. NY/CT. NYM V227.

Female MD, Jewish—Attractive, down-to- earth, warm, sunny, understanding, sincere, delightful to know. Would like to meet professional man, 31-38. Photo/ phone/bio, please. NYM G349.

Westchester Woman—5'3", 50, pretty, Jewish, intelligent, refined, earthy and a lady. I've raised my family, established my profession, found "my identity," proving my independence. Now it's time and I'm ready for an honest, rich relationship with a gentleman. Psychotherapy a plus. (P.S. I am not a cliche'.) NYM V228.

Bubbly, Musical—Pretty, romantic, Jewish professional, desires male counterpart, 5'10" or over, 38-50. NYM G350.

Baby in '88?—Handsome, NJ male professional, 26. Desires relationship. I'm Jewish, fun-loving and athletic, seeking attractive female, 21-27, slender and interesting. Note/photo. NYM G351.

Answer This Ad—Only if you are interested in a nice-looking, bright, tall, substantial, mid 40's Wasp woman enjoying life. Note/phone, please. NYM G360.

Damsel In Distress—Well-educated, attractive, slim, single Jewish female, 35, 5'6", living? on LI. Seeks professional, single Jewish male, 35 plus, to rescue her from the doldrums of suburbia. Note/ photo appreciated. NYM G352.

Take A Chance—Attractive, Jewish professional woman, 35, seeks kindhearted, intelligent man who enjoys family, good conversation, life. Photo appreciated. NYM G353.

Please Read—Handsome, NJ male, 37, 5'10", hazel eyes. Looking for easygoing, foxy, curvy woman for marriage. Like sports, movies, fun, hanging out, more. Photo a must. NYM H162.

Attractive Woman MD—Young 44, petite, dark-haired, feminine, foreign born, Jewish, diverse interests. Are you the right man? NYM G354.

Lonely Greenwich, CT Man—Seeks reason to stay in the east: an attractive, slim beauty, 24-30, for lots of fun! Photo/note/ phone. NYM G355.

Loose Woman—Just broke out of ad agency for freelance and adventure. Very bright, creative, funny, warm. Slim, highly attractive, active. Seek same in successful, fun, sophisticated, unique man of integrity and eclectic interests, 31-40. Note/photo. NYM G356.

Class Act, Fun-loving, NY Surgeon—Very handsome, super successful. Hopes to meet an affectionate, slim, stunning, Jewish female, up to 29, 5'5" or over, non-smoker, Manhattan only, to share magic moments. I'm 32, dynamic, tall, slim, sexy, gentle, elegant, funny. Note, please, photo a must. NYM G357.

If You Are—A mid-years man who enjoys peer connectedness combined with youthful appearance and outlook, I may be your New Year's find. White female, tall, attractive, accomplished and vibrant seeks attractive, stable, bright and nice man of attainment to share life's vagaries, curiosities and pleasures. NYM V229.

Endearing, 38, Male—Carpenter/artist desires to explore with woman, mid 20's-30's, who's an artist, musician or dancer. Slim, off-beat, not too serious, hungry for bliss, not afraid to touch. I'm already happy, so let's have fun. NYM G358.

Male, 5'10", Divorced, Affluent—Abstract artist imbued with spirit of fun and natural sense of security, golfer, cross country skier, dancer, gourmet eater, seeking attractive, good-natured female, 35-40 only. NYM V231.

Very Funny Lady—Prefers one-liners to one-nighters. Very pretty comedy writer wants to share laughter with a witty guy; 30's to early 40's. Your body needn't feature on a Grecian urn, but your mind should. I'll show you my jokes if you show me yours. Note/phone. NYM G359.

Want To Move To Sunny CA?—Handsome, top exec, 43, seeks attractive, slim, personal, 30ish professional woman for friendship and possible marriage. Please send picture, bio and phone. Will send the same. NYM V232.

Male, Mint Condition—Only one previous owner. 5'10", non-smoker, mid 50's, successful entrepreneur. Seeking lady, 30 thru early 40's, to share the good life. Photos exchanged. NYM G361.

NEW YORK CLASSIFIED

STRICTLY PERSONALS

Witty, Handsome, Ivy-Educated—Jewish man, 28, 6'1", 175, erudite and outgoing yet highly sensitive and a great listener, seeks bright, attractive, unpretentious traditional/modern Orthodox Jewish woman, 21-30, a caring, affectionate, articulate, self-confident non-smoker/drug user with ideals and integrity. A photo will speed my response. NYM V236.

Classy Brunette Beauty—Illuminating, witty, professional, tender, Christian, 31. Seeks highly-educated, romantic, successful, handsome man, 33-40, to share the world. Bio/phone. NYM G363.

New To East Coast Beauty—35, seeking charming man, 28-45. Photo. NYM V237.

30's, Good-Looking—5'7", Jewish male, athletic, trim, loves sports, good sense of humor, lives, works in northern NJ, seeks very pretty, slim, bright, warm, personable, easy-to-relax-with woman, 24-34. Photo/bio or note. NYM V233.

Divorcee, Blue-Eyed, Slim—Sport-loving, financially independent. Seeks the right man, 35-48, for a lasting relationship. Photo/phone/bio, please. NYM G364.

Multi-Talented, Lovable Man—Mid 30's, entrepreneur, extremely athletic, delightfully witty, reasonably cute, notably intelligent. Seeks successful, sexy, fit, very attractive, funny, highly intelligent female counterpart, 24-34, for relationship. Note/phone/photo. NYM G365.

Beautiful, Multi-Talented Female—Seeks caring relationship with single, Taurus male born 5-9-50. NYM G366.

Ulster/Dutchess Counties—Beautiful woman artist recently from NYC, seeks upstate man, 50-62, who is loving, emotionally supportive, financially secure and ready for an exciting, fulfilling, stable, mutually-rewarding, long relationship with a mature, loving, humorous, talented, high-spirited, 5'8", 135 lb. woman. NYM G367.

Not For Everyone—I am sexy, sweet and sincere, 38, pretty and articulate with a knock-out figure and more importantly, a compassionate heart. If you are tall, successful and well-mannered with integrity, warmth and a dash of the colossus, please answer this ad. Now. Photo appreciated. NYM V234.

Pretty, Bright, Career Gal—25, wishes to share old and new movies, skiing, tennis with a man for all seasons, 26-33. Photo/note/phone. NYM G368.

Calling All Doctors—Code blue, this cute, slim, 5'4", NJ divorced Jewish mom, 34, needs you. Be a mensch and send your phone/bio. Photo optional. NYM H166.

Seeking Right Man—(35-50), wanting a woman worth risking everything for. Note/photo/phone. NYM G369.

Beautiful, Warm Woman—Psycho-therapist, 35, petite, seeks psychologically-minded, accomplished man, with lively intelligence, kindness, warmth and keen sense of humor. Phone. NYM G373.

Educated, Highly Successful—NY real estate investor, good-looking, warm, athletically-built, honest and very generous, 5'9", 155. Loves romance, traveling, fine restaurants and fine resorts on weekends. Searching for very beautiful, slim, honest, non-smoking woman, under 40, for wonderful relationship. Photo, appreciated. POB 634, NY, NY 10018.

Feisty, Charming, Articulate—Protestant woman minister, 32, tall, pretty, loves children, good food, arts, travel, sailing. Looking for articulate male for marriage, 30-40. Note/phone/photo. NYM H164.

A Cute Guy—I am 33, tall, athletic, MD, fun-loving and compassionate. Looking to meet both friend and lover. You are natural, confident, and radiant, 22-29, preferably tall, exceptionally attractive, thin and shapely. You sound unique, so please respond. Send photo. NYM H165

Exceedingly Handsome, Intelligent—Chic, sensitive, successful, Ivy-educated, Wasp, investment banker, with fantastic body (31) breathtaking Upper East Side condo, seeks exceedingly beautiful, intelligent, sensitive, successful, chic, physically fit, Wasp, NYC female, investment banker or high fashion model, 28-39, to share good life together in NYC and who is serious about making a commitment and would like to build a beautiful life together and someday have gorgeous children. Please reply with photo/phone. NYM H169.

A Man Of Substance—Attorney, 32, wishes to meet good-looking, sexy, shapely woman of substance. Photo/phone/bio. NYM H170.

Very Attractive Lady Of Warmth—And fine taste. Trim, feminine, sensitive, caring, 51. Woman of extremely high caliber, cultured, sense of humor, financially secure, traditional values, good listener, intellectually curious, direct, down-to-earth. Classy lady with eclectic taste, loves the good life as well as the simple pleasures. Enjoys romance and togetherness. Seeks someone special to share my life with; a successful man with similar traits, financially secure, who has integrity and warmth, is tender, romantic, considerate, ready for a real commitment—a good friend; Jewish, 50-60. Photo/note/phone. NYM G375.

Cute, Classy, Jewish Female MD—33, with warmth, honesty, sense of humor. Seeks professional male, 30-43, with similar attributes for relationship. Bio/photo/phone. NYM H168.

LA-Based Executive—Spends a third of time in NY. Seeking fun-loving, serious, uninhibited woman, 30 plus for dining, theater, concerts, quiet evenings, walks on the beach - both coasts and beyond. Divorced, Jewish, mid-40's, financially and emotionally secure, fit, intelligent and versatile. Create a long-lasting relationship based on giving, caring and sharing. Letter/photo/phone. NYM G389.

Fairfield County, CT—Divorced, 43, attractive lady, enjoys good conversation, antiques, travel, theater, concerts, dancing and spontaneity. Great sense of humor, fun-loving, slightly wacky, gentile, sensitive, caring, affectionate, considerate. Looking for someone with the same qualities, 40-50, attractive, young at heart and in control of his life. NYM V250.

Is There A Man About Town—Who would like to laugh thru life together? I'm mid fifty and pretty nifty. NYM V238.

32, MD—White female druid. Seeks soulmate. Photo/phone. NYM G310.

You're Asian—A lady who quietly desires closeness to a man who respects you as a friend, appreciates your inner and outer beauty and should the friendship catch fire, fears not the love born of commitment. Note/photo/phone/address. NYM V239.

Very Handsome, Intelligent—Professional, 43, seeks attractive, intelligent woman, 28-40. Photo. NYM V240.

Female Commercial Artist—29, not into formalities or Upper East Side chic. Seeking fun-loving, sensitive male companion, 30-35. NYM H167.

Happy, Secure, CT Man—Seeks partner to share life's fun. She's a nice, warm, happy, pretty, tall, thin Wasp, approximately 35-40. I'm a 6' non-smoker, widower, non-religious, over 50, pretty trim, own companies. Enjoy everything: travel, skiing, tennis, sailing, fishing, biking, photography, reading, fine restaurants, cooking, being home, going out, etc. My time is pretty free. Please send photo and note about your needs and wants. POB 2896, Westport, CT 06880.

Very Pretty Vassar Graduate—44, loving, musical, successful entrepreneur, longs to meet man, 40-50, of similar caliber. Refinement important. NYM G377.

A Breed Apart—Striking, successful male, 29, 6', with unusually broad interests, intelligence, humor and creativity. Seeks beautiful woman who is truly adventurous and playful to share love, laughter and life. Note/photo/phone. NYM G378.

Seeks Very Tall Woman—Successful, handsome, tall man, 36, desires lady over 5'10", sincere, caring, affectionate for lasting relationship. NYM V243.

Voluptuous, Professional—Risk-taker, 27. Loves windsurfing and snow skiing, seeks tall, muscular, ambitious, Jewish guy, 25-31, for meaningful relationship. Photo/phone/bio. NYM V244.

Yuppie I'm Not/A Mensch Yes—37-year- old professional, athletic, Jewish male; interests range from Laurel and Hardy to Thomas Hardy. Seeking pretty, bright female, 27-36, who is cultured but prefers a knish to quiche. NYM G381.

New Year's Wish—NJ woman, mid 40's, looking for companion and friend to share Sunday walks, dinners by the fireplace and more. Photo/note, please. NYM V245.

Great Style With Real Substance—Slim, attractive, 29 year old with head on her shoulders, enjoys laughing, dancing, city, country and good friends. Photo/note/phone. NYM G382.

Free-Spirited—Lively, attractive, NJ lady, very young 50, loves music, conversation, travel. Seeks affectionate male for lasting love. NYM G383.

Attractive Manhattan Woman—Seeks good-looking, cozy man, 30-40, for warmth, good times, and whatever nice happens. Note/photo/phone. NYM H171.

Young 40, Jewish Businessman, 6'—Looking for that special woman, 25-35, fun-loving, outgoing, to enjoy city life and country rides. Photo and phone. Box 142, 1742 2nd Ave., NYC 10128.

Very Nice-Looking, White Male—55, 6', 170 lb, entrepreneur. Seeks intelligent, very pretty, slender, shapely, loving, marriage-minded and very affluent lady, 5'5-5'7, for lifetime happiness. (Caroline, please respond again with correct telephone number). NYM G385.

Here I Am—27, Jewish male, handsome, caring, very romantic, affectionate. Seeks Jewish lady, 18-31, for lasting relationship. Note/phone/photo. NYM G386.

Ed McMahon Says—You may have already won a tall, handsome and successful, 32-year-old Wasp male, complete with all accessories. Guaranteed to be honest, affectionate, and ready for commitment. To claim your prize, please send note with photo to... NYM H172.

Searching For—A warm, caring, attractive, professional man, 35-42, who is seeking commitment. I enjoy an informal lifestyle, a good sense of humor, travel, music, movies and more. I am 34, very cute, petite and Jewish. Non-smokers. Note/photo. NYM G387.

New Year's Resolution 1986—Find a fabulous, secure gentleman, 50-65, who would love to dive into a swimming pool filled with peanut butter and wants to meet a successful, creative professional. Pretty, classy, divorced, 5'3", Jewish, lives/works NYC. Never does windows/irons but is a great cook. NYM V248.

Handsome, Secure Professional—5'11", 25. Seeks very attractive, sharp, fun, Jewish female (21-27). NYM G388.

ANNOUNCEMENTS

Rich From Roslyn—More giraffe? Lost number, please call soon Jennifer/ABC.

Sending It To You Personally—Have you ever placed a personal or responded to one? If yes we would like to mail you a questionnaire. Contact NYM G142.

Ginger Man Seeks Ginger Lady—We supped (but not together) on Sat., Dec. 14 after "Figaro." I am the animated, long-haired musician who was singing Mozart Concerti. It was love at first eye, but no overtures were made because we were otherwise engaged. We can make beautiful music together. NYM V219.

Ellen—Dolphin trainer, Hawaii, you wrote me but didn't leave your phone. I was R803, Fort Lee, NJ. NYM H163.

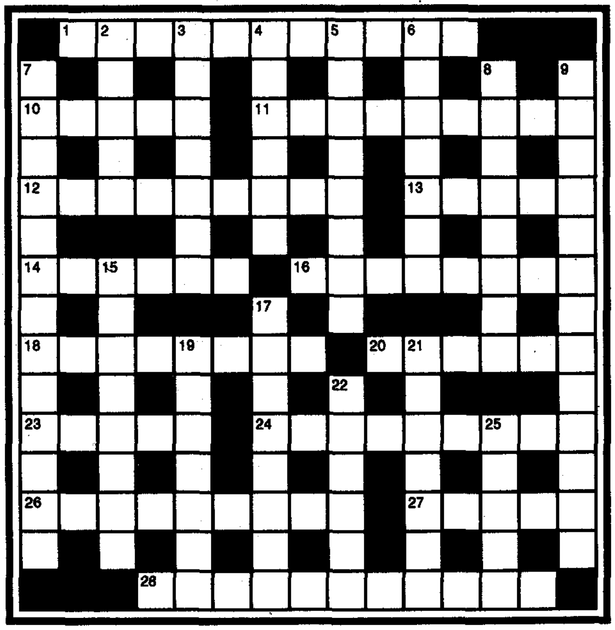
Shyster Lawyer, 33—Never forgot your ad. If still unattached, want to meet you. Think you're a riot. NYM G362.

Say Something Special—To Someone by placing an ad in *New York* Magazine's special "Announcements" Classified Section. Call 212-880-0732.

'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 When distributed one of these publications has to be shared. (11)
10 To cause confusion give the French as well. (5)
11 Edition in colour on legal proceedings. (9)
12 Man married with grotesque activity concerning divination. (9)
13 Instruct as individuals at the beginning of term. (5)
14 The northern person when dining out is better dressed. (6)
16 Thus a girl is surrounded by an unusual crop of verse. (8)
18 Collected for a woman among those whose freedom is restricted. (8)
20 Preserve that geographical feature. (6)
23 Money which provides relief for rugger players? (5)
24 Everyone is caught in the rain but there is less water. (9)
26 Strangely pleased about an article seen at the seaside. (9)
27 Generous person who presents a guinea to a place near London. (5)
28 Fed up about an animal being what food is served on. (11)



DOWN

2 Mounted the ring for the cattle show. (5)
3 Mean to declare on time. (7)
4 Looks pompous in braces? (6)
5 Conclude with duck, fish, and part of fruit. (8)
6 Ancient historian is silent on the present generation. (7)
7 A pleasant place for killing before danger is involved. (7, 6)
8 Coarseness used to make fun of a man banning liquor. (8)
9 Not carry on the confused corroboration of denial. (2, 3, 8)
15 Worker and poet hold one to be religious leader. (8)
17 Painting of headland? (8)
19 False information given by egghead on trees. (7)
21 Briskly executed with gore spilt on everything. (7)
22 Wood in which this ape leaps about. (6)
25 Be irresolute on day of victory in fighting. (5)

©1985 Times Newspapers Ltd. London

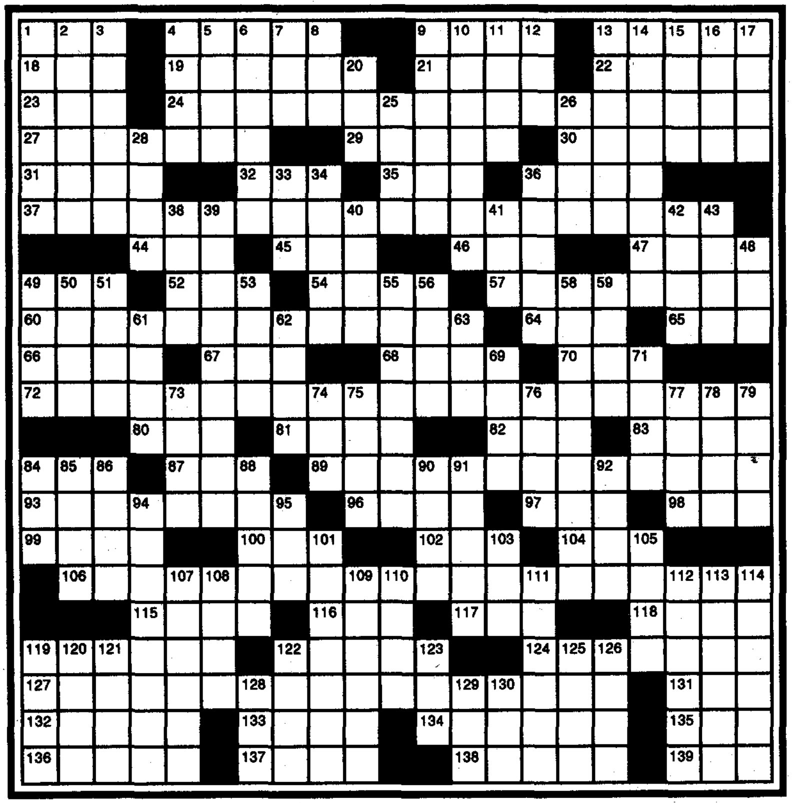
'CHUGALUG': 'CUE' CROSSWORD • BY MAURA B. JACOBSON

ACROSS

1 Suppositions
4 Zeniths
9 Cleans spills
13 Nasser's successor
18 Hanoi holiday
19 Zhivago portrayer
21 Figure-skating jump
22 Rubbish
23 —— standstill
24 Dirty bartender's toast?
27 Certain rights advocates
29 Potatoes: slang
30 Uttered
31 Wight, for one
32 Half a bray
35 Before pod or angle
36 Sleep like ——
37 Critic's "this one's on me"?
44 Greek letter
45 Pair
46 Right-angle shape
47 Fingertip fixture
49 "I think, therefore ——"
52 Quick swig
54 Paper fastener
57 Gandhi, et al.
60 Selfish start of an old song?
64 Sun-bronzed
65 Knack
66 "The —— Love Belongs . . ."
67 Dixie govt., once
68 French pittances
70 Cider-song gal
72 "It's a ——" (thirsty-traveler's song?)
80 Towel inscription
81 Affectations
82 Dadaist Jean
83 Cleveland's lake
84 Serrated tool
87 TV's Calmer
89 Oriental toast?
93 Pops the question
96 Catch sight of
97 Dry, as claret
98 Light-switch words
99 Zoning unit
100 Sandy's greeting
102 Canadian prov.
104 Pennies: abbr.
106 Mathematician's toast?
115 Peking first names
116 Sinbad's bird
117 Lamb's mom
118 Top-notch
119 Autumn blooms
122 "—— of God"
124 Like the Twenties
127 Harvey Wallbanger's toast?
131 Smoker's hazard
132 Ship of 1492
133 Molten rock
134 Alpine warbles
135 It starts in juin
136 Hard to climb
137 Secondhand
138 Mideast Heights
139 Caddo Indian

DOWN

1 Type of type
2 Object of fixation
3 Dobbin's domicile
4 Wimbledon great
5 Sonny's ex
6 Actress Mason
7 —— long (soon)
8 Sibling nickname
9 Strong cigar
10 Change in a chemical way
11 Calligraphy needs
12 Foxy
13 Comatose state
14 Self-important
15 Toaster setting
16 "—— sew, so shall ye rip"
17 Now's antithesis
20 Radio abbrs.
25 —— no good
26 Northern capital
28 Borscht base
33 Sign off
34 Draw out
36 Same as G-sharp
38 File's partner
39 Porters' totes
40 Kin of a machete
41 Hardwood
42 Tibetan priest
43 False witness
48 D-day boat
49 Fan's favorite
50 Florence's river
51 External image
53 Florist's item
55 Demands firmly
56 Kerplunk
58 Toupee
59 Time —— half
61 Near
62 Hari of spydom
63 Yes, Gary Cooper–style
69 Venetian-blind feature
71 Square footage
73 Skid Row denizen
74 OPEC export
75 Nesting place
76 Epochs
77 Conductor Rapee
78 King of beasts
79 Hankerings
84 Fat farm
85 Foot curvature
86 Had on
88 Raw and New
90 —— my word!
91 Irish dramatist
92 Pro-Prohibition gp.
94 Imbue
95 B'way show sign
101 Pardoned
103 Child's marble
105 Incision mark
107 Cap attachment
108 Mediocre
109 Adenauer
110 Readied champagne
111 Male falcon
112 Hang around
113 Congenital
114 College conferment
119 Nile vipers
120 Revue segment
121 Voice inflection
122 Cries of discovery
123 Firmament
125 South of Kan.
126 Org.
128 Scourge of 1918
129 Egg drink
130 9th C. French king



Solutions to last week's puzzles appear on page 96.

Beatrice

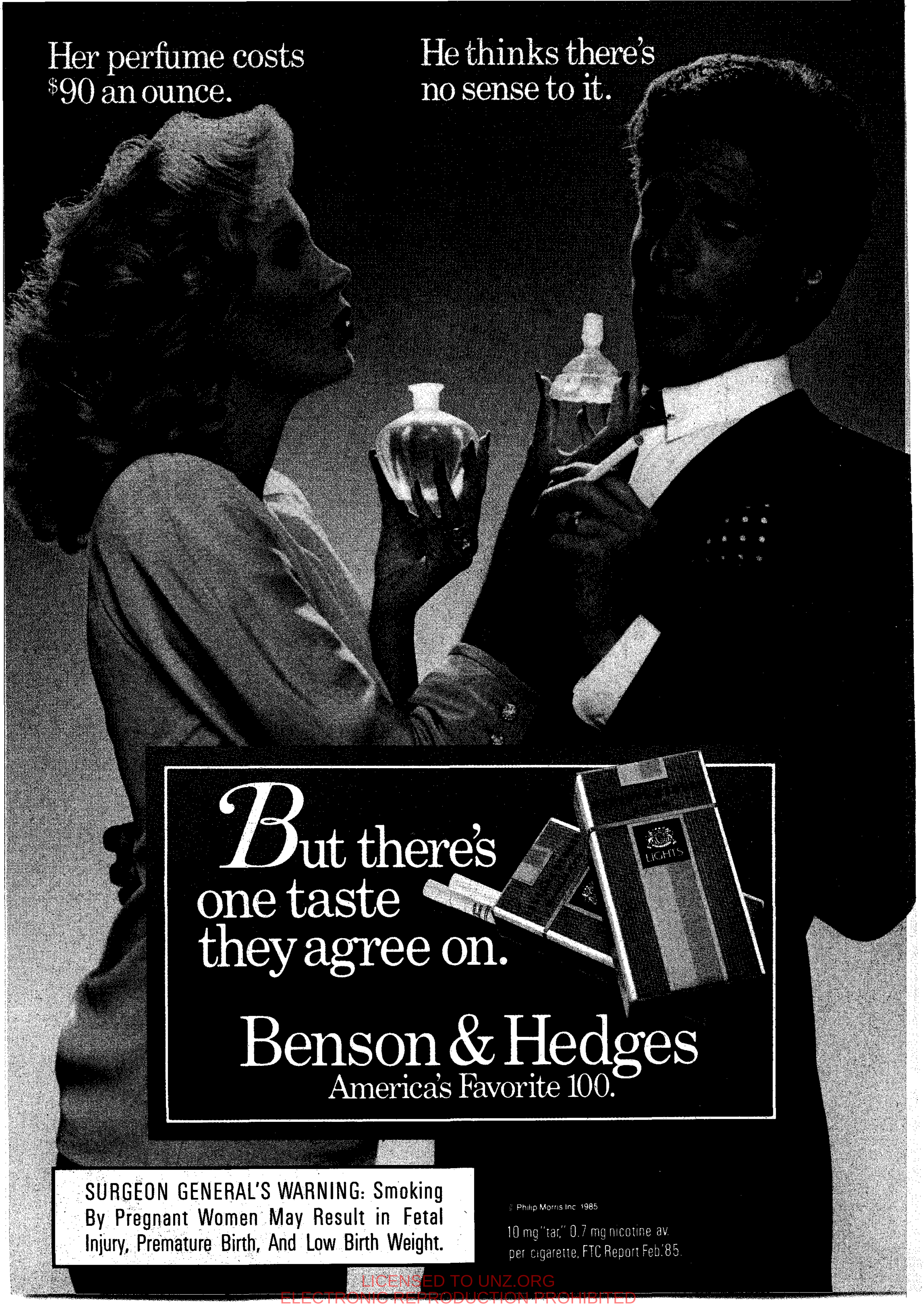
© Tropicana Products, Inc. 1985

BEST IF SOLD BY ABOVE DATE
OPEN
Beatrice
Tropicana
PURE PREMIUM
NO WATER, SUGAR OR PRESERVATIVES ADDED
Tropicana
PURE PREMIUM
100% Pure
Florida Squeezed
Orange Juice
Pasteurized
NOT FROM CONCENTRATE
NET 64 FL. OZ. (2 QUARTS)

FRESH-SQUEEZED TASTE.
IT COSTS US MORE, BUT WE THINK IT'S WORTH IT.

You could buy orange juice that costs a little less than Tropicana® Pure Premium. But you would be paying for a mixture of concentrate and water.

Tropicana Pure Premium orange juice is the only leading brand that's nothing but 100% Florida squeezed juice . . . there's no concentrate and no water added. That's why Tropicana Pure Premium orange juice has such a fresh-squeezed taste.


Her perfume costs $90 an ounce.
He thinks there's no sense to it.
But there's one taste they agree on.
LIGHTS
Benson & Hedges
America's Favorite 100.

SURGEON GENERAL'S WARNING: Smoking By Pregnant Women May Result in Fetal Injury, Premature Birth, And Low Birth Weight.

© Philip Morris Inc. 1985

10 mg "tar," 0.7 mg nicotine av. per cigarette, FTC Report Feb.'85.